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U.S. DEPARTMENT OF THE TREASURY  
UNITED STATES MINT  
CITIZENS COINAGE ADVISORY COMMITTEE

PUBLIC MEETING

Liaisons for 2020-2021 America the Beautiful Candidate  
Design Review

United States Mint  
801 9th Street Northwest  
Washington, D.C. 20220

Thursday, September 27, 2018

Reported by: Natalia Thomas,  
Capital Reporting Company

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A P P E A R A N C E S

Advisory Committee Members

- Robert Hoge
- Erik Jansen
- Mary Lannin
- Michael Moran
- Donald Scarinci
- Jeanne Stevens-Sollman
- Dennis Tucker
- Thomas J. Uram
- Herman Viola
- Heidi Wastweet

Mint Staff Members

- Betty Birdsong
- Pam Borer
- Vanessa Franck
- Ron Harrigal
- April Stafford
- Megan Sullivan
- Roger Vasquez
- Greg Weinman

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A P P E A R A N C E S

Liaison

Linda Cook, Superintendent  
Weir Farm National Historic Site

Other Participants

Paul Gilkes  
Coin World  
Mike Unser  
CoinNews

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P R O C E E D I N G S

WELCOME AND ROLL CALL

MS. LANNIN: Good morning. I'd like to call to order this meeting of the Citizens Advisory -- Citizens Coinage Advisory Committee for Thursday, September 27, 2018.

And before we begin, I would like to introduce the members of the committee, and please respond with the word "present". I will start with our two members who are on the phone. Robert Hoge?

MR. HOGE: Present.

MS. LANNIN: Heidi Wastweet?

MS. WASTWEET: Present.

MS. LANNIN: Donald Scarinci?

MR. SCARINCI: Present.

MS. LANNIN: Erik Jansen?

MR. JANSEN: Present.

MS. LANNIN: Jeanne Stevens-Sollman?

MS. STEVENS-SOLLMAN: Present.

MS. LANNIN: Michael Moran?

MR. MORAN: Here.

MS. LANNIN: Dennis Tucker?

1 MR. TUCKER: Present.

2 MS. LANNIN: Thomas Uram?

3 MR. URAM: Present.

4 MS. LANNIN: Herman Viola?

5 MR. VIOLA: Present.

6 MS. LANNIN: I am the chair, Mary Lannin, and  
7 I am obviously here. Okay. The first thing that we  
8 have today is the discussion of the letter to the  
9 secretary and the minutes to the previous meeting.

10 Then we are going to review the revised  
11 candidate design for the Weir Farm National Historic  
12 Site for 2019 for the America the Beautiful quarters  
13 program. There will be a review of candidate designs  
14 for the 2019 American Liberty High Relief 24K Gold Coin  
15 and Silver Medal, as well as a review of candidate  
16 designs for the 2018 American Innovation coin.

17 But before we start that, I would also like to  
18 welcome members of the Mint who are here. Ron  
19 Harrigal.

20 MR. HARRIGAL: Present.

21 MS. LANNIN: Roger, Pam, Vanessa, Megan,  
22 Betty, April, Greg, welcome. Are there any people from

1 the press who are here?

2 MR. GILKES: Paul Gilkes, from Coin World.

3 MS. LANNIN: Okay. Morning, Paul. Any --

4 MR. GILKES: Good morning. I didn't make

5 scallops.

6 MS. LANNIN: What?

7 MS. STEVENS-SOLLMAN: He didn't make scallops.

8 MS. LANNIN: Oh, I'm very sorry. Okay. Any  
9 other members from the press besides Paul? All right.

10 Okay. For the -- and Betty has now walked in. Okay.

11 Great.

12 For the Mint, is there anything that you would  
13 like to have on the record now, that you would like to  
14 talk about in any of the things that we're going to be  
15 speaking about today. Ron, anything?

16 MR. HARRIGAL: Nothing here.

17 APPROVAL OF MINUTES

18 MS. LANNIN: Okay. All right. The first item  
19 on the agenda is the approval of the minutes from our  
20 last public meeting. Any comments on the document? We  
21 have two sets of minutes. We've got those from June  
22 and we've got those from July. No comments? Is there

1 a motion to approve the minutes?

2 MR. JANSEN: Motion to approve.

3 MS. LANNIN: Erik, thank you. Is there a  
4 second?

5 MR. URAM: Second.

6 MS. LANNIN: Tom, was that you? Thank you.

7 All those in favor, please signify by saying aye.

8 (Chorus of ayes.)

9 MS. LANNIN: Those opposed?

10 MR. HOGE: Aye.

11 MS. LANNIN: All right. The letters and the  
12 minutes are approved. April, may I turn to you for the  
13 Weir Farm portfolio?

14 2020-20201 AMERICA THE BEAUTIFUL CANDIDATE DESIGN

15 REVIEW

16 WEIR FARM NATIONAL HISTORIC SITE

17 MS. STAFFORD: Sure. Thank you, Madam Chair.

18 We are going to be reviewing candidate designs for the  
19 Weir Farm National Historic Site, American the  
20 Beautiful quarter, which is a 2020 quarter. And this  
21 site is in Connecticut.

22 Some background on this site, Weir Farm

1 National Historic Site is the finest remaining  
2 landscape of American Impressionism and provides a  
3 pristine setting where contemporary artists can connect  
4 to and paint in the same place that American masters  
5 painted at the turn of the 19th century.

6           The park was home to Julien Alden Weir, a  
7 leading figure in American art and the development of  
8 American Impressionism. Designed and preserved by  
9 artists, the park is a singular crossroads of  
10 creativity, art and nature.

11           Thousands of artists travel to the park every  
12 year to be inspired by the rare quality of painter's  
13 light at Weir Farm and to paint and draw *en plein air*  
14 in the iconic and exquisite landscape.

15           After the initial portfolio of designs for  
16 Weir Farm was presented to the CCAC On June 12th, you  
17 requested that designs identified by this committee as  
18 well as the CFA and the liaison be revised. Based on  
19 this recommendation, we have developed a new portfolio  
20 with multiple designs.

21           Per the site liaison's request, all designs  
22 include the inscription "National Park for the Arts".

1 We're fortunate to have with us the superintendent of  
2 Weir Farm National Historic Site, Linda Cook. Linda,  
3 are you with us?

4 MS. COOK: Yes. Yes, I am, April. Good  
5 morning.

6 MS. STAFFORD: Good morning. Thank you so  
7 much for joining us. Before we review the candidate  
8 designs, would you like to say a few words to the  
9 committee?

10 MS. COOK: I'd love to. Thank you for the  
11 opportunity. Good morning, committee. It's great to  
12 be meeting with you again. And we truly appreciate the  
13 opportunity to have this second review and the  
14 opportunity to have worked with the artists and April  
15 and Vanessa to get us to this place.

16 MS. STAFFORD: Thank you so much. And of  
17 course Linda is available if you have any questions.

18 We'll start by looking at the liaison's  
19 preference. There's two. The first preference is 6a,  
20 you can see on the left. And I will note it as we move  
21 through the candidate designs. Our liaison's second  
22 preference is 14a, you can see on the right. I will

1 also note that as we move through.

2 We also took these candidate designs to the  
3 CFA this past Thursday and their recommendation was for  
4 design 6a, which is also our site liaison's first  
5 preference.

6 Okay. We'll start with design 1. This design  
7 features a stone wall in front of Weir House. In the  
8 foreground is a French easel with a canvas depicting  
9 Weir's studio. Design 4 features an easel with the  
10 beginnings of a painting of Julien Alden Weir's studio  
11 in front of the studio itself.

12 Design 6 and actually 6a portray and artist  
13 painting outside Julien Alden Weir's studio at Weir  
14 Farm. It's inspired by various images of the studio  
15 and Weir's paintings created on the property, as well  
16 as descriptions of Weir and his fellow artists'  
17 creative inspiration from the rural environment. The  
18 design allows the viewer to feel as if he or she is  
19 standing where Weir stood.

20 So this is design 6. And design 6a, the  
21 figure is simply wearing a painter's smock. I'll note  
22 again that 6a is the superintendent of Weir farm's

1 first preference, our liaison's first preference, and  
2 also the CFA's recommendation.

3            Designs 13, 14 and 14a depict a portable easel  
4 holding a canvas with the artist's painting of the  
5 scene overlaying the actual landscape at Weir Farm.  
6 This scene is of Weir House and Weir Studio. The  
7 canvas and easel are portrayed in greater detail than  
8 the rest of the design, underscoring the mission of the  
9 site, specifically to create a legacy of artistic  
10 expression.

11            This is design 13, 14, where the canvas is  
12 square, and 14a features a slightly upsized canvas.  
13 Again, 14a was our liaison's second preference. Madam  
14 chair, those are the designs.

15            MS. LANNIN: Thank you so much. I'd like to  
16 start with Robert Hoge, if you don't mind, Robert.  
17 What are your thoughts?

18            MR. HOGE: Thank you, Madam Chairman. I think  
19 all of these are rather pretty designs and pleasing.  
20 It's very hard to decide. I do particularly like the  
21 house image in number one, but it might be perhaps a  
22 bit too busy. I think I would be satisfied to go with

1 the preferences of the liaison and the CFA for 6a.

2 MS. LANNIN: All right. Thank you so much.  
3 Heidi, would you like to chime in.

4 MS. WASTWEET: Yes, thanks. I do also like  
5 design 6a. It's a very straightforward, pleasant  
6 composition. But I'm going to lean my preference  
7 towards 14a because I think it'd be a shame to pass up  
8 such a creative design.

9 Even though 6a is a perfectly nice design,  
10 it's more pedestrian and 14a really does something that  
11 we haven't seen done before in a coin. And I think  
12 that we should applaud that. And that's all.

13 MS. LANNIN: Okay. Thank you so much, Heidi.  
14 Donald?

15 MR. SCARINCI: I love the word pedestrian for  
16 6a because that's just what it is. I mean, and it  
17 actually doesn't really work, given the size.

18 When you go look at the -- when you look at  
19 the picture of the coin on the full length page that we  
20 have that includes the size of the coin, the little  
21 tiny painter is like a little tiny painter. And it's  
22 just -- it's too busy. You know, the painter's too

1 small. The easel is -- you know, I hate to say it, but  
2 the size of a bug.

3           So the easel, you're not going to get the  
4 point of it in the quarter -- in the quarter coin. And  
5 to go with that one would then be a lost opportunity  
6 because certainly the more interesting and creative  
7 design and the artist who did it should be rewarded for  
8 their creativity and we should be sending out a message  
9 to the artists that this is the kind of thing we want  
10 to see.

11           And that's 14a. You know, 14a, you know, with  
12 a larger -- with a larger canvas, I think that's going  
13 to pop. You know, I know Ron's going to do an  
14 incredible job on it and it's going to look amazing in  
15 the proof. And I just think it'll make kind of a neat  
16 coin.

17           And on the three-inch size, it's even going to  
18 be -- it's even going to be better. It's going to be a  
19 really nice three-incher. But I think it's going to be  
20 fine as on the quarter-sized palette. Certainly it's  
21 the best one on the small palette of all of these.

22           I think it's actually even better than 01 on

1 the small palette and 01 would work on the small  
2 palette and 04 would work on the small palette. But I  
3 think 14a is just a creative design. But that's the  
4 one I think we should -- that's the one I think we  
5 should go with and send the message to the artists.

6 MS. LANNIN: Thank you, Donald. Tom?

7 MR. URAM: Thank you, Madam Chairman. I agree  
8 with what's been said. However, I would -- in looking  
9 at this last time, I liked this whole concept from when  
10 we saw the originals of these.

11 But I kind of lean more towards 14 more than  
12 14a because of the depth perception. It's just how I'm  
13 catching it. And maybe it should be left up to Ron and  
14 the team to see which, 14 or 14a, would strike up best.

15 As Don mentioned, on the five, the larger,  
16 certainly the 14a does. But if you look at your little  
17 size here down on the bottom right, you can see pretty  
18 much a difference between if you took both of them.

19 That canvas is taking up the majority of that  
20 space. And I think we're losing a little bit of the  
21 depth perception and the value of -- you know, it's a  
22 great artistic design. And I just think that it's

1 going to cover a little bit too much, based on that  
2 size. So I would leave it up to them about 14 or 14a.  
3 But I like 14 because of that. Thank you, Madam Chair.

4 MS. LANNIN: Thank you, Tom. Erik?

5 MR. JANSEN: Thank you. When I look at this  
6 set, I really see three classes of designs. And the  
7 first class would be 1 and 4. I personally think  
8 buildings on coins are akin to a picture in metal. And  
9 I can't advocate for them. We've used some of them in  
10 the past. But I think in general they yield kind of  
11 nonplussing designs.

12 So the second category would be 6 and 6a. And  
13 I agree with Donald. These are safe, if not rather  
14 boring pictures on metal once again. And about the  
15 most creative part of those would be whether you incuse  
16 "The National Park for the Arts", which in my mind is a  
17 wonderful thing to have on a coin, national park for  
18 the arts. But I don't think five pieces of text  
19 justify an artistic design.

20 So that leaves me with the third category that  
21 I'm going to advocate and that would be 13, 14 and 14a.  
22 And I guess I have a technical question here for Ron.

1 How would you -- and I think I'll just group them all  
2 together because the question applies to all equally.

3 How would you frost up various parts of the  
4 design in a proof rendition? Have you given this any  
5 thought, Ron? I don't mean to hit you with a blind  
6 question.

7 MR. HARRIGAL: Yeah. What you'd -- is this  
8 thing on? Okay. Yeah. What you can see there,  
9 typically what you would end up frosting is the field  
10 area on this design.

11 The area behind where it says "National Park  
12 for the Arts" is going to be the only opportunity to  
13 proof polish there. Everything else that has relief is  
14 a bit problematic when trying to proof polish.

15 MR. JANSEN: Yeah, exactly. That's why I  
16 asked the question.

17 MR. HARRIGAL: Yeah.

18 MR. JANSEN: Because, to me, not to do a  
19 reverse proof approach here, but if you were to leave  
20 in a polished format the entire background and frost  
21 only the perimeter of the canvas frame and the  
22 structural elements of the easel, that would really

1 make this symbolic of the easel being the pop element  
2 in proof. And to me, that's the essence of the  
3 strength of what Heidi used here was the creative -- or  
4 made here, the creative inclusion of the easel.

5           And obviously in the normal business strike,  
6 the relief of the background scene would be very light  
7 and the relief, I assume of the canvas frame would be  
8 kind of maximum depth on the relief, right?

9           MR. HARRIGAL: Yes, absolutely. You're  
10 correct there, Erik.

11          MR. JANSEN: Yeah.

12          MR. HARRIGAL: You do have two levels of  
13 relief there.

14          MR. JANSEN: Yeah.

15          MR. HARRIGAL: And then the field. The  
16 problem with proof polishing the artwork in the  
17 background is you do have very little relief there.

18          MR. JANSEN: Yeah.

19          MR. HARRIGAL: And when you do polish, you  
20 lose detail.

21          MR. JANSEN: Right.

22          MR. HARRIGAL: So the concern there would be

1 losing those elements that you'd want to show the depth  
2 perception.

3 MR. JANSEN: Yeah. Yeah. The challenge is  
4 managing that dynamic range.

5 MR. HARRIGAL: You will get the contrast if  
6 you do something like that. But you would lose detail,  
7 which would make it very challenging.

8 MR. JANSEN: I were to think if you were to  
9 frost the treetops at the 12 o'clock position and the  
10 building at the extreme 9 o'clock position and so forth  
11 in the proof, that would kind of destroy the popping of  
12 the easel and the canvas frame on the proof version.

13 That's just -- I want to put that out there  
14 because I would advocate for -- and we've got a --  
15 Madam Chair, we have to talk about this so we don't get  
16 a split vote problem here between 14 and 14a and end up  
17 really dividing the real intentions of the committee.

18 I'm going to advocate for 14a on a specific  
19 design, merely to line up behind the liaison's  
20 preferences because I really think the strength of this  
21 design is, quite frankly, in that decision of how and  
22 where to frost and, most importantly, not to frost in

1 the background and really lean on the symbolic of the  
2 easel and the artwork because I do believe "National  
3 Park for the Arts" carries the message here.

4 I wish I could pump up the font size a bit in  
5 14a of what is from 9 o'clock to 12 o'clock. I don't  
6 think there's a way to do it without screwing up the  
7 layout of the coin. I thank the artist that spent the  
8 time to refine those designs a little further. That's  
9 my recommendation. Thank you.

10 MS. LANNIN: Thanks so much, Erik. Herman?

11 MR. VIOLA: Thank you. I would have to say I  
12 agree that I like 14a also and I think it'd be a very  
13 striking coin. And I'd let the experts figure out how  
14 to make it look better.

15 MS. LANNIN: All right, Herman. Jeanne?

16 MS. STEVENS-SOLLMAN: Thank you, Madam Chair.  
17 I'm a little -- I'm a little concerned, although I like  
18 14a. I'm a little concerned about the detail when we  
19 get down to putting that canvas together, that that's  
20 not going to be too tiny.

21 Is that going to be difficult to reproduce or  
22 strike when we have such a small image in that painting

1 on 14a?

2 MR. HARRIGAL: Directed to me, Ron?

3 MS. STEVENS-SOLLMAN: Yes.

4 MR. HARRIGAL: It is a very difficult coin to  
5 pull that relief and to get that depth perception.

6 MS. STEVENS-SOLLMAN: My question is -- and  
7 I'm going to contradict Erik a little bit here -- is it  
8 -- if you have the painting smaller and the background  
9 larger, is that a little easier for you to strike or  
10 doesn't it matter once you get to this level?

11 MR. HARRIGAL: I'm not sure I understand your  
12 question.

13 MS. STEVENS-SOLLMAN: Well, we have more  
14 background behind that painting on 14. So when we're  
15 talking about frosting, would that be easier?

16 MR. HARRIGAL: Well -- well --

17 MS. STEVENS-SOLLMAN: Would that be any easier  
18 plan?

19 MR. HARRIGAL: I think 14 would probably  
20 execute a little bit better than 14a, only from the  
21 perspective that you do have more room to work with for  
22 your perspective and your depth on the background

1 elements.

2 MS. STEVENS-SOLLMAN: Okay. That was --

3 MR. HARRIGAL: And it does carry through the  
4 easel in the painting on both.

5 MS. STEVENS-SOLLMAN: Yes, correct. Yeah.  
6 For that reason, I would look at 14 more carefully  
7 because I think the painting, although I like the fact  
8 that the painting is popped on 14a, I think we're going  
9 to be maybe losing the background. So I'm going to put  
10 my vote toward 14. Sorry, Erik.

11 MR. JANSEN: I don't take it personally. But  
12 I will make a note, we've just been handed the voting  
13 scorecard.

14 MS. LANNIN: Yeah.

15 MR. JANSEN: And we've got to do a little --

16 MS. LANNIN: It's 14a, not 17.

17 MR. JANSEN: Well okay, so we're going to  
18 split out 14 and 14a.

19 MS. LANNIN: Mm-hmm.

20 MR. JANSEN: And 6a does not appear on the  
21 voting scoresheet.

22 MR. WEINMAN: Whoops. Yeah, just --

1 MS. LANNIN: We can write it in.

2 MR. WEINMAN: Please write that in, yeah.

3 MR. JANSEN: So --

4 MR. WEINMAN: Please write that in. Our  
5 apology.

6 MR. JANSEN: I think I'm -- the candidate here  
7 is complaining about the write-in status of his vote.

8 MS. WASTWEET: I'm sorry? I didn't hear that.  
9 Write-in what?

10 MR. JANSEN: The write-in penalty of his vote.  
11 I don't understand what --

12 MS. LANNIN: Heidi, 6a was not -- was  
13 eliminated from the scoresheet accidentally.

14 MS. WASTWEET: Oh, okay.

15 MS. LANNIN: And number 17 doesn't exist.  
16 That's actually 14a.

17 MR. WEINMAN: 14a, yeah.

18 MS. WASTWEET: Okay, thanks.

19 MS. LANNIN: Yeah.

20 MR. WEINMAN: Please modify your scoresheet  
21 accordingly.

22 MS. LANNIN: Yeah. So there's seven --

1 there's seven things to vote on.

2 MS. STEVENS-SOLLMAN: Thank you, Madam Chair.  
3 That's all I had.

4 MS. LANNIN: Okay. Michael?

5 MR. MORAN: Yes, ma'am.

6 MS. LANNIN: Pick that up.

7 MR. MORAN: I had an opportunity --

8 MS. LANNIN: Pick that up.

9 MR. MORAN: I had an opportunity just recently  
10 to sit down with a national park superintendent who had  
11 gone through this quarter selection process.

12 And I really quizzed her in detail to get the  
13 viewpoint from the other side. And I got it in a very  
14 succinct phrase. She said, we were told you'd be  
15 amazed how much you can get on the back of a quarter.  
16 I about died.

17 And obviously we've not learned our lesson  
18 because 6 is in the mix. It will not show. When you  
19 pick that quarter up in change, you won't have a clue  
20 what it is. There's too much there.

21 And at the same time, we've got very viable  
22 designs at 14 and 14a. I'm going to give them both

1 three and then I'm going to let the committee deal with  
2 it.

3 MS. LANNIN: All right. Thank you, Michael.  
4 Dennis?

5 MR. TUCKER: Thank you, Madam Chair.  
6 Something I want to point out, we've discussed this  
7 before publicly, but I think it bears repeating is that  
8 the committee discourages dioramas, posed snapshots,  
9 montages. And we get away from that nicely with this  
10 portfolio, at least on montages.

11 Thirteen, 14 and 14a all get my strongest  
12 preference. We were all drawn to the scene within a  
13 scene concept in our June 12, 2018 meeting and our  
14 artist has gone back to the drawing board and  
15 incorporated the revisions.

16 MS. LANNIN: Note unintended.

17 MR. TUCKER: That's right -- incorporated the  
18 revisions that we wanted to see and that our liaison  
19 thought that would improve the designs as well. These  
20 are all slightly staged. But to me, they benefit from  
21 a dramatic tension that comes with a scene of paused  
22 activity.

1           I'll explain that. We are not shown an artist  
2 at work. We don't have a snapshot of an artist  
3 painting *en plein air*. But we don't need to see that.  
4 He or she has stepped away out of our sight or has  
5 stepped backward to look at the painting in context.

6           Ideally I think the person who's looking at  
7 this coin will look at the scene from 13, 14 and 14a  
8 and we become the painter.

9           When I look at this painting, or when I look  
10 at this coin, those are my paint tubes. That's my  
11 canvas. And I have painted this beautiful scene *en*  
12 *plein air*, as artists do at Weir Farm.

13           I think that's -- I think that's a strong  
14 element that these designs bring to this coin. I think  
15 that any of them would make a beautiful three inch  
16 silver coin.

17           Will they translate to the smaller one inch  
18 quarter dollar size? I know that our program managers  
19 would not bring them to us if they thought that our  
20 world class team at the Mint, our sculptors and our  
21 technical team weren't up to the task.

22           So as Herman said, I think we can leave that

1 challenge up to them because we know that they can do  
2 it. My strongest vote coming in was going to be for  
3 14a.

4 But Ron, after your comments and some of the  
5 comments of the committee, I think I will -- maybe I'll  
6 do what Mike said and vote three points for both. But  
7 I think I'm leaning towards 14 after Ron's  
8 recommendation. So I think that concludes my comments.

9 MS. LANNIN: Thank you, Dennis. There's  
10 something -- I took like literally the portfolio that  
11 we're looking at with the painting within the painting.

12 The one thing that stuck out for me was that  
13 number 13 is the only one that actually seems to mimic  
14 exactly the scene that's behind it. If you look at the  
15 trees at the top, they meet.

16 If you -- they've got the small house to the  
17 left. They've got the large house that the canvas is  
18 hiding. That's actually I think the best trick of the  
19 eye that we have in these three.

20 If you look at 14, which again I appreciate  
21 Ron's input into this, that little house that's off at  
22 9 o'clock, that appears nowhere in that canvas. And

1 that's sort of a disconnect to me. The trees are  
2 larger. I can live with 14. I just like the mimicry  
3 of number 13. The liaison prefers 14a. I would tend  
4 to go, I believe, with 14 because of what Ron said that  
5 could be accomplished for all of us. Erik?

6 MR. JANSEN: I had the same thought. I didn't  
7 mention it. I actually like 13 in a way that it's  
8 going to offer the most interesting use of negative  
9 space here because it fundamentally has almost no  
10 negative space and hence my question comes back to  
11 could we only frost up the easel and the frame. And  
12 despite the fearful loss of detail, the background,  
13 actually you want to lose that detail.

14 MS. LANNIN: Yeah. Yeah.

15 MR. JANSEN: And so, I'm actually voting three  
16 points for both 13, 14 and 14a, if only to invite --

17 MS. LANNIN: You're making our life difficult.

18 MR. JANSEN: -- a refined discussion in the  
19 wake of staying -- having the group perhaps choose that  
20 class and we'll figure the rest out.

21 MS. LANNIN: The other -- the other thing that  
22 I liked about 13 is that, front and center, you see

1 "National Park for the Arts".

2 MR. JANSEN: Yeah.

3 MS. LANNIN: You don't have to read that --

4 MR. JANSEN: Correct.

5 MS. LANNIN: -- curved around. And I think  
6 that that would be important to the stakeholder.

7 MR. JANSEN: And your comments brought that  
8 subtlety forward to me just in a sudden moment of  
9 clarity.

10 MS. LANNIN: Yeah. So --

11 MR. JANSEN: That --

12 MS. LANNIN: It's just me looking at literally  
13 an artist's snapshot of exactly what's behind. And if  
14 the trees are nice and soft and frosted, all the better  
15 in my book.

16 MR. JANSEN: Yeah. No, so thank you for those  
17 comments. I wish I had made them myself.

18 MS. LANNIN: Well, you can borrow them. How's  
19 that?

20 MR. JANSEN: There you go.

21 MS. LANNIN: Okay. Any other discussion on  
22 this?

1 MS. WASTWEET: This is Heidi.

2 MS. LANNIN: Heidi? Yeah?

3 MS. WASTWEET: We've had a discussion in the  
4 past where we've come up with a situation where we have  
5 two designs that are very, very close and therefore  
6 we're in danger of diluting our vote because some of us  
7 are leaning one way, some the other, even though we  
8 like that set of designs the best. And it can work the  
9 against us.

10 So I like the idea -- I can't remember who put  
11 it forward -- of giving three points to each 14 and 14a  
12 and then we can do a simple vote afterwards to pick  
13 which one of the two, something like that. But let's  
14 not dilute our vote and then lose it.

15 MS. LANNIN: All right. Anybody else have any  
16 comments? I see a lot of nodding heads. Don?

17 MR. SCARINCI: I think -- I think -- I think  
18 Heidi's exactly right. I think for those of us who  
19 like 14 --

20 MS. LANNIN: Don, turn your mic on, please.

21 MR. SCARINCI: Oh, I'm sorry. For those of us  
22 who like either 14 or 14a, I think we should do three

1 votes for each, three votes for 14, three votes for 14a  
2 and then --

3 MS. LANNIN: But you're not stacking the  
4 voting at all, okay?

5 MR. SCARINCI: What do you mean?

6 MR. JANSEN: And perhaps 13 in the same  
7 thought.

8 MR. SCARINCI: Oh, well whoever likes others  
9 can vote for others. But if you like -- if you like  
10 the 14 theme, it's either 14 or 14a.

11 So rather than -- to avoid diluting your vote,  
12 you should just give each one three votes. And if you  
13 like another one, you like another one.

14 MS. LANNIN: All right. Any other comments?

15 MR. SCARINCI: I don't know what other one  
16 would be.

17 MS. LANNIN: Okay. So let's begin our voting.

18 MR. WEINMAN: And once again, please correct  
19 your scoresheets with the actual numbers. And Heidi  
20 and -- well, Heidi, respond to my text. Send me your  
21 scores either by text or by email. Robert, are you  
22 able to do the same?

1 MR. HOGE: Yeah, I just did.

2 MR. WEINMAN: You sent it -- how did you -- by  
3 what way? By what means did you send it?

4 MR. HOGE: Email.

5 MR. WEINMAN: Email? Okay. It should be  
6 coming in then.

7 MS. LANNIN: You're the delivery guy today?

8 MR. JANSEN: I'm the delivery guy today. I  
9 got a promotion.

10 MR. WEINMAN: I think that's the entire table.  
11 As soon as their scores come in, I'll give it to you.

12 Do you want to take a quick recess or do you want to --

13 MS. LANNIN: Do you -- what would you like to  
14 do?

15 MR. WEINMAN: We're a little ahead of  
16 schedule. So we can probably take a --

17 MS. STAFFORD: I'd love to have Linda Cook,  
18 the superintendent of Weir Farm, available for further  
19 discussion.

20 It seems like there'll be further committee  
21 discussion perhaps about which ones. Maybe her input  
22 in the conversation might help drive a decision then.

1 MS. LANNIN: So we'd like to keep Linda --

2 MS. STAFFORD: So maybe just keep going.

3 MS. LANNIN: -- on the phone before we begin  
4 talking about the High Relief Liberty.

5 MS. STAFFORD: Yes.

6 MS. LANNIN: Okay. Thanks. That is  
7 important. Thank you. Okay.

8 We're taking a recess?

9 MS. LANNIN: Why don't we take five minutes  
10 while we're tallying up the scores and be back at  
11 10:40?

12 (Whereupon, the foregoing went off the record  
13 at 10:33 a.m., and went back on the record at  
14 10:42 a.m.)

15 MS. LANNIN: All right. Ladies and gentlemen,  
16 we are back in session. It is now 10:45 and Greg is  
17 going to read out the scores so far for Weir Farm.

18 MR. WEINMAN: Okay. With respect to Weir Farm  
19 --

20 MS. LANNIN: Come on. Donald? Donald?

21 MR. WEINMAN: Donald?

22 MS. LANNIN: This is the vote.

1 MR. WEINMAN: With respect to Weir Farm, one  
2 received three votes. Four received one vote. Six  
3 received four votes. 6a received five votes.

4 Thirteen received 16 votes. Fourteen received  
5 29 votes, which is the high, 14a just behind it with 28  
6 votes. So the two highest scoring designs were 14 at  
7 29 votes and 14a at 28 votes.

8 MS. LANNIN: Okay. Erik, you wanted to say  
9 something?

10 MR. JANSEN: I was just going to --

11 FEMALE: So we don't have to discuss it.

12 MR. JANSEN: I was just going to offer a  
13 thought to the committee inasmuch as 14 and 14a  
14 technically show a difference, showing some respect to  
15 the liaison's preference of 14a, I would offer a motion  
16 to accept 14a as our recommendation.

17 MS. LANNIN: Okay.

18 MR. WEINMAN: So moved.

19 MS. LANNIN: So moved. All in favor of --

20 MR. JANSEN: Wait a minute, I think we need a  
21 second --

22 MR. MORAN: Here's a second.

1 MR. JANSEN: -- and discussion --

2 MS. LANNIN: Second. It's the drugs.

3 MR. JANSEN: -- with all due respect.

4 MR. MORAN: Second.

5 MS. LANNIN: Thank you.

6 MR. WEINMAN: Any discussion?

7 MS. LANNIN: All right.

8 MR. WEINMAN: Any discussion?

9 MS. LANNIN: Any discussion about this at all?

10 MR. WEINMAN: It didn't call for any.

11 MS. LANNIN: Okay. All in favor of Erik's

12 motion to accept what the liaison would like, which is

13 14a, aye, say aye?

14 (Chorus of ayes.)

15 MR. JANSEN: Whoa, I think that was a

16 positive.

17 MR. WEINMAN: Was that an aye?

18 MS. LANNIN: I think that was a positive.

19 MR. TUCKER: Velociraptor.

20 MS. LANNIN: Okay. Do we have any negative

21 motion or votes against that? Two? Okay. So it's

22 eight to two. The motion passes and we will be with

1 14a for Weir Farm. And Ms. Cook, would you like to say  
2 anything, add anything to this discussion before we  
3 sign off?

4 MS. COOK: Thank you. Yes. One, thank you  
5 for allowing me to participate in this. I really liked  
6 the idea that you spoke to a superintendent about this  
7 coin process because it is definitely not within the  
8 normal range of what we do every day.

9 But I want to really thank you for the  
10 conversation regarding around the three paintings, you  
11 know, the painting on the coins or the painting within  
12 a painting.

13 The gentleman who made the comment about the  
14 idea that the viewer or the holder of the coin is now  
15 the artist I think really rang true with the  
16 universality of the park's mission.

17 And as I sat here and looked at this on my  
18 screen, I want to take out those paint tubes and put in  
19 a paint brush, you know, hanging over the edge of the  
20 easel and, you know --

21 MR. JANSEN: Brushes don't hang over edges.

22 MS. COOK: -- the comments about bringing the

1 foreground into the -- bringing the background into the  
2 foreground and creating those kind of relationships  
3 between, you know, in and out and then the "National  
4 Park for the Arts", you know, what pops and what  
5 doesn't, all that rings true.

6 And I really appreciate the insight and  
7 attention you're giving to this. And we feel very  
8 lucky to have you being there to call the fate on how  
9 this will be debuted. And we're very excited.

10 MS. LANNIN: Well, thank you for attending  
11 this session for a second time and we hope that you are  
12 pleased with what we have chosen for you.

13 MS. COOK: Yes, very pleased and thank you.

14 MS. LANNIN: You're welcome. Thank you.

15 April, on to you for the 2019 American Liberty High  
16 Relief 24K Gold Coin and Silver Medal Program.

17 AMERICAN LIBERTY HIGH RELIEF 24K GOLD COIN/SILVER MEDAL

18 MS. STAFFORD: Yes. Absolutely, and thank  
19 you, Ms. Cook, if you're still there. Thank you,  
20 Linda, very much for joining us. We appreciate it.

21 All right. The 2019 American Liberty High  
22 Relief 24K Gold coin and Silver Medal, for 2019,

1 basically building on the success of the programs that  
2 came before in 2015 and 2017, the Mint plans to produce  
3 in 2019 a high relief 24k gold coin and the  
4 accompanying silver medal featuring a modern  
5 interpretation of Liberty paired with a modern  
6 depiction of an American bald eagle on the reverse.

7           The diameter of the one ounce gold coin will  
8 be 1.2 inches and the diameter of the now 2.5 ounce  
9 silver medal will be approximately two inches. This  
10 will be the first time in modern history that the U.S.  
11 Mint has produced a silver medal in this size.

12           Based on recommendations from this committee,  
13 the design portfolio for this program is comprised of  
14 designs previously presented for the 2015 and 2017  
15 program. The inscriptions have not yet been altered  
16 from the original and so will need to be updated on the  
17 designs that are ultimately selected for this program.

18           We'll be showing the coin designs alongside  
19 the accompanying medal designs for these. We'll start  
20 with the CFA's recommendations from their meeting last  
21 Thursday. You'll see design 10 for the obverse was  
22 recommended by the CFA and design six for the reverse.

1 And I'll note that as we move through the candidate  
2 designs.

3 All right. We'll start with observe one  
4 depicts a simple profile of Liberty. Obverse two  
5 presents Liberty looking confidently to the future  
6 while holding an olive branch and a torch.

7 Three shows Liberty in profile accompanied by  
8 symbols of prosperity, specifically grapes representing  
9 prosperity, oak leaves representing strength and an  
10 olive branch for peace. Life, liberty and the pursuit  
11 of happiness and represented by the three flickers of  
12 the flame. The artist included skyscrapers as a 21st  
13 century symbol of a free, modern society's success in  
14 the background.

15 Four presents Liberty dressed in armor with  
16 additional elements inspired by Thomas Crawford's  
17 Statute of Freedom which stands upon the dome of the  
18 U.S. Capitol. A shawl hangs over her shoulder while  
19 she holds a sword, wreath and shield.

20 Five depicts Liberty holding a torch and an  
21 oak branch. In the background, the rising sun  
22 symbolizes the beginning of a new era. We should note

1 that this design does bear some similarity to the  
2 design that was ultimately struck on the 2016 American  
3 Eagle platinum proof coin.

4 Six depicts a close-up view of Liberty. Seven  
5 features Liberty wearing a Phrygian cap and a gown  
6 adorned with stars. She holds the American flag in  
7 her left hand. Eight shows Liberty releasing a dove,  
8 freeing the symbolic bird to spread peace. In her left  
9 hand, she holds a torch.

10 Nine depicts a close-up view of Liberty as she  
11 looks toward the future. Ten features Liberty with 13  
12 rays of light symbolizing the free and creative spirit  
13 of America's people emanating along a headdress.  
14 Again, this was the CFA's recommendation for the  
15 obverse for this coin and medal.

16 On to the reverses, reverse one depicts an  
17 eagle clutching an olive branch and a bundle of arrows.  
18 Two features an eagle carrying an olive branch and an  
19 oak branch. Three depicts a close-up view of an eagle  
20 with three types of oak leaves representing the east,  
21 middle and west of the United States.

22 Four depicts a profile view of an eagle. Five

1 places the viewer below an eagle in flight, catching a  
2 glimpse of an olive branch in its clutches. Six  
3 depicts an eagle as it prepares to land.

4           Again, this is the CFA's recommended reverse  
5 for this coin and medal program and I should note they  
6 particularly noted that they liked how the eagle's  
7 feathers in this design echoed that of the headdress on  
8 the obverse of Liberty.

9           Reverse seven shows a close-up view of an  
10 eagle, emphasizing its powerful form. Reverses eight  
11 and nine feature an eagle in flight while rays of light  
12 rise from behind a mountain range. In eight, the rays  
13 appear as 13 stripes, complimenting the 13 stars  
14 displayed. This is eight and nine.

15           And finally, reverse 10 presents a close-up  
16 view of an eagle. That concludes the candidate  
17 designs, Madam Chair.

18           MS. LANNIN: Thank you very much, April.  
19 Robert, would you like to start, please?

20           MR. HOGE: Okay. Thank you. I thought this  
21 is really a very handsome group of pieces and I'm glad  
22 that we've revised them from our previous reviews of

1 2015 and the 2017 1792 designs.

2 I was struck by a number of points on several  
3 of these. I probably would not go with number four,  
4 the Liberty from the Capitol. It's just a little bit  
5 of a severe image. Number seven, the Phrygian cap  
6 image looks so much like the French Marianne, just with  
7 stars added. Who knows?

8 Number 10 I think is kind of different  
9 looking. But the ear looks sort of off on it for me.

10 MS. LANNIN: What? Could you repeat what you  
11 said about number 10?

12 MR. HOGE: I'm jumping around. I just thought  
13 -- I'm sorry. I'm jumping around here a little bit.  
14 Number -- I'll actually go back and mention number one  
15 I think is an attractive head. But perhaps it would be  
16 a little bit sort of, oh, too modest for the size of a  
17 medal.

18 I felt these things were really quite nice.  
19 But I thought that number eight was especially  
20 attractive. I like the look of the idea of they're  
21 releasing the dove and the forward-looking aspect of  
22 it. It's very traditional looking. But at least the

1 hair is somewhat modern. I wouldn't be too unhappy  
2 really with any of these things though because I think  
3 we have a very attractive group here.

4 One point I might mention though for number  
5 six is that something is the matter with the ear on  
6 Liberty's -- sort of her left ear, the side of her  
7 head. Anyhow, that does it for the time being for me.  
8 Thank you.

9 MS. LANNIN: Robert, would you like to talk  
10 about the reverses as long as you're with us?

11 MR. HOGE: Actually no, but --

12 MS. LANNIN: Oh, well then all right. I'll  
13 come back to you.

14 MR. HOGE: No. Let somebody else talk about  
15 the obverses.

16 MS. LANNIN: Okay. Heidi?

17 MR. HOGE: Or are we doing them all at once?

18 MS. LANNIN: All right. Heidi?

19 MR. WEINMAN: I think we're going to do them  
20 all at once.

21 MS. LANNIN: Okay.

22 MS. WASTWEET: We've kind of talked about

1 these before and I don't have anything particular to  
2 add. On the reverse, I'm still leaning toward reverse  
3 nine I think is the most creative and well-drawn. But  
4 yeah, I don't have any other huge comments to add.

5 MS. LANNIN: Heidi, do you want to talk about  
6 the obverses?

7 MS. WASTWEET: I don't have any particular  
8 comments to make, no.

9 MS. LANNIN: Okay. Donald?

10 MR. SCARINCI: This is -- honestly, I think  
11 this is a very easy one. I think the CFA got this  
12 right. You know, and I think this will be a very, very  
13 cool coin design, if we can make the -- you know, let  
14 me rephrase that.

15 I think this will be a very, very cool coin  
16 design when Ron and his people make the reverse flow  
17 into the obverse. That's the trick to this coin.  
18 That's what makes this a piece of art as opposed to  
19 just, you know, a two-dimensional coin.

20 This is exactly the kind of piece that I've  
21 been talking about where the obverse and the reverse  
22 and cohesive. There's a flow to the obverse from the

1 reverse. The coin is a three-dimensional object, not a  
2 two-dimensional object. This is the example of a  
3 pairing -- this pairing is the example of that.

4           And whether it was designed by the same person  
5 or not, the art of it is going to be -- is going to be  
6 thrown over, you know, to the sculpt and to the  
7 production of it because you want to make the obverse  
8 and the reverse -- you know, these lines flow.

9           That's the genius of this. So I think -- I  
10 think to me this is an easy discussion. This is really  
11 a no-brainer.

12           I do want to say a few things about some of  
13 the others. I do want to talk a little bit about this  
14 program and what I don't think we're looking for in a  
15 constructive way for the future.

16           This program, if you remember -- and I think  
17 all of us agree that what we're hoping to do with this  
18 is to create -- is to allow the artists to express  
19 their creativity to come up with 21st century designs  
20 of Liberty, Liberty in new and meaningful ways,  
21 meaningful ways to the 21st century, not hearkening  
22 back to history.

1           So I think in the wrong -- you know, in the  
2 wrong spirit of this program, you know, something like  
3 4c, it's just wrong. You know, I mean, that's nice to  
4 -- that image hearkens back, you know, but it doesn't  
5 mean anything to someone living in the 21st century.

6           You know, maybe in the Civil War era, you  
7 know, or maybe in World War I, you know, I mean maybe  
8 that'd be a coin that might mean something.

9           You know, regardless of whether I like it or  
10 not, I don't even want to comment on whether I like it  
11 or not. I want to be constructive to the artists to  
12 try to make them understand what they're trying -- what  
13 we want them to try to do here, right?

14           This is not what we want them to try to do.  
15 This is -- we want them -- this is what we're escaping,  
16 right? Same thing with 7 -- you know, with 7c. A  
17 Phrygian cap, like let's go to any school in America  
18 and ask a kid what a Phrygian cap is, right? They'll  
19 look at you like you're from Mars, right?

20           So meaningful, you know, in the 18th century,  
21 absolutely. In the early 19th century, you know,  
22 maybe, right? But today, absolutely not. So let's

1 forget about the Phrygian cap.

2           You know, and then, you know, some of the  
3 other designs, you know, those are the two I want to  
4 highlight specifically as, you know, whether they're  
5 nice or not, it's not what we're looking for in this  
6 program and not something I really want to see again in  
7 the future.

8           So in the future, what I want to see are  
9 images -- you know, images like this one. And look,  
10 you know, six -- you know, six -- for the artist who  
11 did six, you're in the right -- you're in the right  
12 church, you know, with six. You know, your thinking is  
13 right.

14           For the artist who did three, except for all  
15 the fruit and stuff, you know, I mean, there's Liberty  
16 today. I mean, there's a modern woman, I mean, dressed  
17 in a way that anyone could identify.

18           You know, we're not -- you know, we're not  
19 floating in space with these flowing gowns like in 5c,  
20 which has this Art Nouveau -- you know, that's really  
21 nice Art Nouveau. But it's not the 21st century.

22           So I think as we move forward, you know, let's

1 see more images that people can identify with. And I  
2 just wanted to comment on that.

3 But I think -- I think we -- I think we've got  
4 it here and I think the CFA is absolutely right and  
5 here challenge is really going to be to make the  
6 obverse and the reverse flow. That's really where this  
7 is going to be a great piece of art versus not. Ron?

8 MS. LANNIN: Ron, you wanted to make a  
9 comment?

10 MR. HARRIGAL: Yes. I'd like to respond on  
11 that comment. Yeah. We definitely are looking at it  
12 and we had discussions with the entire team on this  
13 design concept.

14 The one thing I would like to remind the  
15 committee is that this is a medal and a coin. So it's  
16 going to have a different orientation on it, obverse to  
17 reverse. So just keep that in mind when you're making  
18 your recommendations. Thank you.

19 MS. LANNIN: Thank you.

20 MR. SCARINCI: Well, we -- well, we can't.  
21 When we make this as a medal. You know, in fact, when  
22 you make it as a medal, what you're going to want to do

1 if you can -- I mean, I know you can. So I won't say  
2 you can't.

3 But you can take these lines over the edge and  
4 use the edge when you make it as a medal because you're  
5 not encumbered by not doing that. You can go -- you  
6 can go --

7 MR. JANSEN: The word is bleed.

8 MR. SCARINCI: You can wrap it around.  
9 There's no magic. There's no rule that says medal turn  
10 has to be -- you know, medal turn and coin turn, if  
11 it's a coin -- there's no rule.

12 You can break the rules. That's the idea of  
13 medals. You always break the rules with medals,  
14 always. And in fact, break -- the more you break the  
15 rules, the more -- the better it is and the more  
16 excited I get.

17 MS. LANNIN: Excuse me. Robert, whoever's on  
18 the phone, could you mute your phone please? Thank  
19 you. Donald, I'm sorry.

20 MR. SCARINCI: So I'd just make the point when  
21 you do this as a medal, the art of this is those lines  
22 connecting the obverse and the reverse. That's what

1 you want to capture even more in the medal. I mean,  
2 you can capture it in the coin. But that's harder.  
3 I'll give you credit. That's a lot harder. The medal  
4 is easy.

5 MR. WEINMAN: Once again, there's somebody on  
6 the phone that is --

7 MS. LANNIN: It might be the connection.

8 MR. WEINMAN: It may be. If everybody on the  
9 phone could just ensure that you're on mute, I think  
10 that'll solve the problem.

11 MS. LANNIN: Oh, interesting. Tom?

12 MR. URAM: Thank you, Madam Chair. And just  
13 keeping with the same theme that has been mentioned,  
14 when I look at these portfolios, I kind of take a broad  
15 look at the whole designs and then my gut feeling of  
16 what I gravitate towards when I'm looking at the whole  
17 portfolio.

18 And I instantly look at 10 and six for the  
19 reasons that have been mentioned. And if you recall  
20 when we did the Boy Scout -- Boy's Town, I guess it  
21 was, with the medal with the tree and then turning it  
22 over and so forth. This is very much like that and I

1 think when you're looking at these, you know, it  
2 translates coin to medal, et cetera.

3           The thing I really like though about this  
4 Liberty is it's Liberty in motion. Look at her hair.  
5 It's flowing. You have Liberty moving forward. You  
6 have the rays and then you have the continuation of the  
7 rays with the eagle moving as well.

8           So I think of all the designs, this one really  
9 struck me as she's looking forward. Everything's  
10 looking forward and everything -- when you then turn it  
11 over to the reverse, you pick up the eagle in the  
12 proper fashion for the coin and the medal. So that's  
13 what it is.

14           MS. LANNIN: Okay.

15           MR. URAM: Thank you.

16           MS. LANNIN: Erik?

17           MR. JANSEN: Overarching comments and then  
18 I'll go to obverse and reverse secondly. Nobody has  
19 mentioned the fact that this program, I assume,  
20 continues in the ultra-high relief manufacturing. Ron?

21           MS. LANNIN: High relief.

22           MR. JANSEN: We're optimizing relief in this

1 coin again, right?

2 MR. HARRIGAL: Yes. We are designing for the  
3 high relief. The medal's going to have a higher relief  
4 than the coin proportionally. So we're designing it to  
5 the medal and then we'll proportionate it down to the  
6 coin.

7 MR. JANSEN: To the best you can, yeah. Yeah,  
8 yeah.

9 MR. HARRIGAL: Yeah, to the best we can for  
10 the medal, yes.

11 MR. JANSEN: Yeah, because I mean with a  
12 couple of designs I'm going to recommend, there's a  
13 whole lot of asymmetry to metal moves and it's going to  
14 make some challenging fill problems for you obverse or  
15 reverse.

16 But putting that aside, I think I want to  
17 remind the committee in a high relief environment, the  
18 background negative space becomes the essence of the  
19 punch to making the high relief really hit the eye  
20 appeal.

21 The second overarching point I want to make --  
22 I think the committee -- and Donald touched on some of

1 this, but the committee originally endowed this as the  
2 modern liberty program, modern meaning to put aside the  
3 Phrygian past and put aside a lot of the Art Nouveau  
4 flowy and otherwise graphic lines that we see in so  
5 many classics and really try to extract what in our  
6 modern world do we want to endow this art to bring to  
7 our mind.

8           And so, I'm going to choose some things really  
9 focusing on modern. Moving to the obverses, one is  
10 simply too simple for a large palette. It's just -- it  
11 would be lovely in a small design. It's very vanilla.  
12 I don't think the crest across the front necessarily  
13 looks like it's going to stay on her head. So I'm  
14 going to dismiss that one.

15           And I'm going to dismiss a number of other  
16 designs that just don't pass the modern muster. Item  
17 three is a montage. The designer, God bless you, but  
18 there's absolutely no energy in this. She's looking  
19 through, not at whatever that thing is rising out of  
20 her hand. So I dismiss it as a coin that just lacks  
21 the subtle but absolutely important element of energy.

22           Design six, again, I think to quote Donald,

1 which is sometimes a dangerous thing to do, I think the  
2 artist is in the right church here. Keep working at it  
3 and keeping coming at us with ideas that challenge us.

4 I end up on design number 10. And I'm going  
5 to make some specific comments here. I do have an  
6 issue with the anatomy of the ear. I agree with Robert  
7 on that. I looked at that design and I saw Liberty  
8 living in a torrent of our pace of change.

9 The wind that is blowing her hair back not a  
10 little bit, but if you've ever been in horizontal rain,  
11 you know what wind feels like. And that's horizontal  
12 hair. That is the modern flowing hair design. And the  
13 artist on this absolutely nailed it.

14 I'm pleased that the CFA concurs with this.  
15 In high relief, we've got such an engulfing space,  
16 negative space around this that it's going to just --  
17 she is just going to come out in high relief,  
18 especially on the medallion version of this, and it's  
19 going to knock your socks off.

20 I am hoping in the sculpt we can keep those --  
21 the hair on her brow really high to again accentuate  
22 the rate of change that we're facing in society, that

1 Liberty is having to stand firm in.

2           It's a subtle thought, but sometimes looking  
3 left is looking at the past. Looking right is looking  
4 at the future. And so, I'm going to put the idea out  
5 there, assuming that this design is chosen, I'm going  
6 to put a motion out there to flip this coin so she's  
7 looking to the right.

8           I don't think that's going to have a huge  
9 impact on the art. I think the stars are  
10 transportable. The word "liberty" might be a little  
11 bit of a challenge. But that's kind of where I'm  
12 headed on this because this hands down is my choice on  
13 the obverse for those reasons.

14           Moving to the reverse, I'm going to one-up the  
15 comments again. Think relief. Think modern. The  
16 choice of number six totally works. However, I'm  
17 actually going to try to call people's attention to  
18 design number 10.

19           This is a very graphical drawing. I don't  
20 think have we ever featured just this kind of a very  
21 tight headshot of an eagle on a coin? Anybody got any  
22 historical precedents here? And I like that because

1 this is the modern thing. We are so spun up as a  
2 centrifuge in our society where you can't be the whole  
3 bird. You're either the head or you're the tail.

4 Now, I'm not going to say what head we have  
5 here or what the tail might mean. But we're spun out  
6 to the ends in society. And I think this is  
7 anatomically a wonderful rendition. In high relief,  
8 again, we've got the encompassing negative space to  
9 pull this up.

10 God bless you on your medal flow analysis,  
11 Ron, if this was a design that was chosen because  
12 either the coin flip's going to be easy or the medal  
13 flip's going to be the hard one. I don't know. One of  
14 them is going to be tough.

15 MR. SCARINCI: Not that we're -- not that  
16 you're pressuring Ron in any way.

17 MR. JANSEN: Well, Ron will always tell us  
18 what's possible and what's not possible. And that's  
19 what I appreciate. So I'm not going to go through the  
20 other designs other than to say I'm not going to -- I  
21 wouldn't fight number six.

22 And I wouldn't fight number eight or nine.

1 That's a very lovely design. It has a lot of -- it has  
2 a lot of regal nature to it, which is what we should be  
3 doing on a high denomination coin. I think 10 is the  
4 bold move for modern Liberty. Thank you.

5 MS. LANNIN: Thanks, Erik. All right.  
6 Herman?

7 MR. VIOLA: Thank you, Madam Chair. I have to  
8 say I like a lot of these designs. I have to say I  
9 also can't improve much on what Don had to say. He  
10 seemed to capture it all. Number nine, when you're  
11 talking about this medal looking to the future --

12 MR. JANSEN: Obverse or reverse?

13 MR. VIOLA: I guess it would be the obverse.  
14 And if that -- if she's looking at the future and she's  
15 as scared as I think a lot of us are, I'm not sure I'd  
16 want to see that on a coin.

17 But I would -- I would be happy with the  
18 reverse 10. I think that is very dramatic. But I'm  
19 also very happy with the one that the CFA picked. So I  
20 think we're on the right track with this one. Thank  
21 you.

22 MS. LANNIN: Thank you, Herman. Jeanne?

1           MS. STEVENS-SOLLMAN: Thank you. I'm going to  
2 throw a tiny wrench in all of this. Sorry. I agree  
3 with Don and the CFA with number 10 obverse and six  
4 reverse.

5           However, the anatomy of the ear really is  
6 torturous to me. And I think if this is chosen, we can  
7 just take away her ear and leave the lobe to indicate  
8 that there's something there and let the hair flow over  
9 it. That would be probably a way to remedy that. But  
10 going through all of these obverses, I'm inclined to  
11 look at number nine, even though she might be scared.

12           I think this is pretty dynamic. It has -- I  
13 think when it's polished up, it's going to be really  
14 popping out. And if we used the reverse six to  
15 complement the crown, we may be able to flip it so that  
16 the eagle is going in the other direction.

17           I don't know if we can do that here, just to  
18 turn that around so that when it's struck, we'd  
19 probably have a little bit better medal flow.

20           On the other hand, to look at number 10 on the  
21 reverse, if that were used with number nine, it would  
22 be simple on both obverse and reverse and I think

1 pretty powerful. So those are my choices. I wouldn't  
2 hesitate to go with number 10 obverse. But I do like  
3 this eagle. I have to agree with Erik. It's  
4 different. It's powerful and maybe with number nine,  
5 it shows the same amount of fear. Thank you.

6 MS. LANNIN: Thank you, Jeanne. Mike?

7 MR. MORAN: Ron, I want to get back to  
8 something you said a minute ago on how you would  
9 approach the relief. In the earlier issues on the gold  
10 coin, if I remember right, and we released -- I think  
11 we released it in a press release.

12 And I may be missing a decimal. But we define  
13 ultra-high relief and high relief as specific  
14 measurements. And the ultra-high -- or the high relief  
15 I believe was 0.28 millimeters. Is that right?

16 MR. HARRIGAL: I couldn't tell you right now.  
17 I think we were --

18 MR. MORAN: I can at home. But I'm not at  
19 home.

20 MR. HARRIGAL: Yeah. I don't have that  
21 information with me right now.

22 MR. MORAN: The thing that concerns me is the

1 way you approached it in saying that you would get the  
2 relief that you could get from the silver medal at 2.5  
3 inch diameter, which is different from what we've  
4 gotten before with the 40.6 millimeter diameter of the  
5 American silver eagle that we used on the silver medal.  
6 And then, we're back to the relief on the gold \$100  
7 piece.

8 I would be disappointed if the relief is -- in  
9 doing in that method is less than what we were able to  
10 achieve on the first two coins. I think it would be  
11 noted quickly in the numismatic market and we'd be  
12 subject to some criticism for it.

13 I caution you on that. I don't want us to do  
14 that. I want us to maintain the high relief on the  
15 \$100 gold coin. That was the original concept of the  
16 subcommittee that worked on implementing the Mint's  
17 proposal for a gold coin issue.

18 The silver medal was an after -- it wasn't an  
19 afterthought, but it was a second step. And if we're  
20 working at it from the other direction, and  
21 particularly from the wider, larger diameter medal, I  
22 think we may end up constricting the relief or not

1 achieving the relief that I certainly personally want  
2 on that gold coin.

3           So, now looking at these, I'm going to say --  
4 let's look on the obverses. And maybe whoever's  
5 running those, if we could just get them all up there?  
6 Okay. Looking first at number three, that one -- and  
7 it's been mentioned here -- has potential. It looks  
8 like a modern girl. It fits the modern scenario.

9           But the artist missed it on two things where I  
10 think we might be more favorable to it. The fruit over  
11 on the left-hand side really doesn't add anything to  
12 it.

13           But the thing that concerns me the most is  
14 when you take a close look at the buildings, even  
15 though the artist talked about them in the narrative,  
16 they really look like '30s and '40s buildings. They're  
17 not modern.

18           And I think the artist missed the chance to  
19 highlight Lower Manhattan and the new World Trade  
20 Center there. It would have been a beautiful design  
21 with consistent conception of what the 21st century  
22 looks like. And it would have been a no-brainer for me

1 and I would have chosen it right away and would happily  
2 choose it if we could modify it.

3           Going down through the others, I for one am  
4 tired of the military portrayal of Liberty. I think  
5 that needs to come across to the artistic community,  
6 the IAB people, that when you do the next one for 2021,  
7 and there will be a next one, stay away from that  
8 theme.

9           We do enough as it is with the commemorative  
10 coin programs and the medals that we ought to be able  
11 to do a Liberty without putting her in a chainmail suit  
12 and put a sword in her hand. Looking at number five,  
13 she's dragging a tree. This doesn't work. A branch  
14 would have been fine, but that's a tree.

15           The anatomy is off on number six. That neck  
16 just -- it just doesn't fit. The concept is good. The  
17 angle is good for the face. But for our artist, you've  
18 got to get the anatomy right or it just doesn't go.

19           Seven plows no new ground. I personally like  
20 eight because I like the concept of the dove of peace  
21 in the hand. But to make that thing work, you've got  
22 to get the same relief on that dove as you do the

1 woman, Liberty. Otherwise, you're going to lose your  
2 perspective across the plane of the coin. I don't like  
3 eight, or I mean nine at all, never will.

4           Ten, yeah, I get it completely. But when I  
5 try to envision, you're going to achieve -- I think  
6 you'll achieve the highest relief on that forehead and  
7 the curl of hair, the roll of hair there.

8           How are you going to tail that off and  
9 maintain those rays? Is it just -- you can't have a  
10 cliff there, guys. There's really no way to. How are  
11 you -- where are you going to make that design actually  
12 come across as a human head with rays emanating from  
13 it?

14           It doesn't do that in that sketch. It really  
15 doesn't. And you've got -- that hair, if it's blown,  
16 it's going to be blown parallel to the high relief of  
17 the hair in the roll there. So that's got to maintain  
18 that relief. And all of a sudden, you've got this area  
19 that I cannot envision -- and that's what's troubling  
20 me.

21           It would have been an easy choice. But I  
22 can't get the execution and how that's going to look on

1 a high relief coin. And we need to think about that  
2 after we talk about or after we vote because I can see  
3 the train. It's left the station on number 10. But  
4 guys, those rays are going to come way and the hair's  
5 going to go the other way in terms of -- it's just not  
6 there.

7 All right. Reverses. We have a lot of nice  
8 eagles here. But we've done a lot of flying eagles,  
9 particularly on the back of our dollar coin and I'm  
10 tired of them.

11 I'm ready for the head of an eagle. And that  
12 gets to -- well, not that one. I can't get past a  
13 rooster on that one. This is the one that I really  
14 like.

15 MS. LANNIN: Yes.

16 MR. MORAN: It has personality. The feathers  
17 are going to fade to the edge of the coin or the medal.  
18 I think it will look good and it has my vote going  
19 forward.

20 MR. WEINMAN: Excuse me. Number seven, just  
21 for the record.

22 MR. MORAN: Number seven. Yes, number seven.

1 Let's go to number three. It looks more like the 101st  
2 Airborne shoulder patch. And we need -- we need to not  
3 go down this road in the future. If we're going to do  
4 the head of an eagle, you can't do it like that, at  
5 least not for me to get my vote. All right.

6 Now, let's go to the CFA, design number six.  
7 I get it. I liked it the first time. But I have  
8 problems with those wing feathers. That's not -- and  
9 Jeanne will probably get me on this. When an eagle is  
10 diving, the wings are first tucked and then they come  
11 out as you get to the prey.

12 And then, you can see the claws are there.  
13 That's an aggressive eagle. But those feathers should  
14 be bracing the eagle for the blow that's going to come  
15 and they're not doing that.

16 From a bird lover's point of view, there's  
17 problems there. And I know what we did. We loved that  
18 on number 10, the obverse, the flowing rays and hair  
19 and the matching feathers. Let's don't get caught up  
20 with what is cute versus what is correct. So there are  
21 my comments.

22 MS. LANNIN: Thank you, Michael. Dennis?

1 MS. STEVENS-SOLLMAN: Can I add to --

2 MS. LANNIN: Oh, I'm sorry, Jeanne. I didn't  
3 see you.

4 MS. STEVENS-SOLLMAN: Oh, I'm here. I just  
5 want to add to Mike's comments about the wing. It is  
6 true. It is not correct to come in. But I'm going to  
7 go one step further.

8 The secondary and primary feathers are not  
9 equal in length and this is what it's indicated. So  
10 those feathers that are near the lowest and near the  
11 back, they should be a whole lot shorter. And if they  
12 were shorter, then I think you would get the idea that  
13 this wing was coming in and starting to break it.

14 But the way it is right now, those of you who  
15 are doing bird wings, please pay attention. Count the  
16 feathers. You need to do that. And make them the  
17 right size.

18 I think that the artist did compensate by  
19 shadowing those flight feathers on the top. You've got  
20 a little bit of shadow there. But as you come down  
21 toward the shoulder, those feathers are a whole lot  
22 shorter. And I think you just have to go and look at

1 some of the other designs, and you'll see that some of  
2 the other artists did recognize that.

3           So my compliments again to those who submitted  
4 these designs. I think it was a portfolio that was  
5 very interesting to work with. Thank you.

6           MS. LANNIN: Thanks, Jeanne. Dennis?

7           MR. TUCKER: Thank you, Madam Chair. I agree  
8 that this is a beautiful portfolio. There's a lot of  
9 wonderful draftsmanship here and creativity. Some of  
10 my comments -- I've taken a lot of notes on this  
11 program. And some of my comments will be repetitive of  
12 what we've already heard.

13           But since they are going into the record and  
14 will be hopefully read by future artists in this  
15 program and others, I think it's important to get that  
16 repetition in. And so, some of my comments will run  
17 counter to what other committee members have said.

18           If we reserve our endorsement for designs that  
19 reflect a new, modern, 21st century depiction of  
20 Liberty, ideally we want to see things numismatically  
21 that we have not seen from the late 1700s, the 1800s or  
22 the 1900s.

1           Donald, you talked about this. Here are some  
2 things that we've already seen plenty of in American  
3 numismatics. Long-haired, profiled bust portraits.  
4 Phrygian caps.

5           The ancient Roman liberty cap and pole motif  
6 and the Statue of Liberty. Other elements that we  
7 might discourage but not necessarily try to avoid  
8 completely are diadems, coronets and tiaras. These  
9 have never been popular real headwear in the United  
10 States.

11           Flying eagles, we've had dozens of them since  
12 the 1790s. Seated liberty woman, standing liberty  
13 woman, basically women in repose and active or  
14 unmoving. I don't think we need to see that.

15           Flowing garments in a neoclassical style. And  
16 here's something to consider. Maybe something we don't  
17 need to see is human beings at all. You know, we can  
18 go above and beyond the concept of depicting liberty as  
19 a person or something tangible. Maybe think  
20 intangible.

21           I wanted to throw this out as well. Some old  
22 designs from past U.S. coins that might be considered

1 innovative today. If you look at the 1926 Oregon Trail  
2 memorial half dollar, the obverse of that coin has a  
3 family in a covered wagon, are either heading west into  
4 the sunset.

5           This is a design by James Earle Fraser and  
6 Laura Gardin Fraser. It's iconic Americana. Okay.  
7 It's symbolic of the American liberty of movement and  
8 self-actualized rebirth, which is the American dream.  
9 It's not a standing liberty.

10           If you look at the 1992 25th Olympiad half  
11 dollar, which has a leaping gymnast, you'll have to go  
12 back to your -- maybe, or maybe you can envision it.

13           MS. LANNIN: That's not a plug.

14           MR. TUCKER: That's not a plug. This is a  
15 design by William Cousins. The gymnast is leaping in  
16 the air. It's very graceful. It almost has a high  
17 relief, if you look at it.

18           And her feet are stretched from -- they're at  
19 9 o'clock and 3 o'clock on this coin design. So it is  
20 a human figure. But she's not standing. She's not  
21 sitting. She's not looking. She's leaping. She's  
22 active.

1           So to me, the two designs in particular in  
2 today's portfolio, that show Ms. Liberty in a  
3 nontraditional way are number six and number eight.

4           In number six, for the obverse, Ms. Liberty  
5 has a presence and a power not seen in American coins  
6 of the 18th, 19th and 20th centuries. She's beautiful.  
7 She's strong. She's looking downward and toward the  
8 viewer, which gives the impression that she holds a  
9 position of height, which conveys strength, authority  
10 and freedom.

11           The arcs at the lower right are wonderfully  
12 open to interpretation and I would love to hear what  
13 the artist thinks about those and why those were  
14 included. They could be a robe or a cape moving in the  
15 wind. They could be feathers or palm fronds. They  
16 give this design a sense of motion. It's dynamic.

17           And movement is a dimension that we don't  
18 always see in American coins. It's something that  
19 we've talked about in the past, certainly in modern  
20 coins. And almost never in older traditional motifs.

21           To me, the combination of Ms. Liberty's exotic  
22 and beautiful look here, the illusion of motion and a

1 nod to tradition with the laurels in her hair makes for  
2 a bold and innovative design.

3           If we look at number eight, this is one of the  
4 depictions of Ms. Liberty that I endorsed back in March  
5 of 2016, which was my first CCAC meeting.

6           And yes, this design uses many traditional  
7 symbols such as the robe or chiton, the rayed tiara and  
8 the lamp of knowledge and enlightenment, both of which  
9 are reminiscent of the Statue of Liberty. These are  
10 all things that we've seen in American numismatic  
11 design.

12           What elevates this design is the action of Ms.  
13 Liberty's release of the dove. It gives energy and  
14 motion to an otherwise static scene. It's an  
15 attractive scene, it's true, but essentially just  
16 another standing liberty without that element. The  
17 flight of the dove embodies so much hope, anticipation  
18 and potential.

19           And there's a secondary layer of meaning in  
20 this symbolism. Liberty here is not just a passive  
21 freedom or potential energy to do or not do whatever  
22 you want. This is kinetic energy. This is Liberty

1 active in the spread of peace.

2           The dove traditionally represents or  
3 symbolized peace. So this is modern American Liberty,  
4 guided by enlightenment, using her strength and  
5 goodness to release peace into the world.

6           To summarize, obverse six has strength in its  
7 simplicity. Obverse eight has strength in its  
8 symbolism.

9           When I looked at the reverses, I had all of  
10 these thoughts of war and peace and freedom and liberty  
11 in mind. And Mike, I think you made a good point about  
12 the constant use or the repetitive use of war or  
13 military themes in the depiction of Liberty.

14           For me, the reverse designs that stand out are  
15 two and five. These two designs, and these are ones  
16 that we haven't really touched on much here, but these  
17 two designs give the eagle some symbolism, but beyond  
18 simply being the traditional embodiment of America.

19           All right. We know that the eagle represents  
20 America. Let's do something more with it. All of the  
21 naturalistic eagles, all of these eagles would grab the  
22 dove of peace out of the air and eat him for lunch.

1 You know, we commented on how aggressive they look.  
2 We've commented in this meeting and in past meetings on  
3 some of these designs.

4           When we give the eagle something symbolic to  
5 carry, he becomes more of a symbol himself, something  
6 with purpose. So we have to be aware of the message  
7 that we're sending. For this reason, I discount the  
8 ones that are simply showing portions of an eagle's  
9 anatomy. Yes, the eagle represents America. But let's  
10 go further with that.

11           If we give him an arrow, that casts a shadow  
12 on the peaceful liberty message of the obverse design.  
13 So I forget which one it was. One of these, it's  
14 number one, I think we can discount that. We just  
15 discard number one because of that conflict with the  
16 arrows.

17           But if we give him an olive branch, which is  
18 another symbol of peace, along with the dove, and an  
19 oak branch, which is a symbol of strength and maturity,  
20 it makes the eagle a protective companion to the dove,  
21 rather than a competitor, an adversary or a potential  
22 threat.

1           So for this reason, combining those two themes  
2 and those two designs, I lean toward the one that shows  
3 Ms. Liberty releasing the dove and then either two or  
4 five for the reverse. I do like 10. I think it's a  
5 nice design. Again, all of these are nicely rendered.  
6 We just have to think about the potential that we have  
7 here.

8           MS. LANNIN: Thank you, Dennis. I'd like to  
9 say that I'm pleased that the CFA came up with the  
10 combination that they did. I think that it's  
11 wonderful. It's dynamic. If we can adjust the  
12 feathers to the Jeanne standard to make that  
13 anatomically it's correct, this happens to be my  
14 favorite combination.

15           I think we should keep almost all of the eagle  
16 designs kind of in a back drawer for us because I think  
17 at some point we're going to find that we're going to  
18 need just an eagle's head, plainly, simply, angrily,  
19 whatever. But I think that we've had a really great  
20 run with the eagle designs.

21           This, the obverse number 10 is just absolutely  
22 my favorite. Number nine I liked for the separation of

1 Liberty by the rays. But she looks a bit too uncertain  
2 for me. In number 10, Jeanne's suggested fix-it of  
3 having the hair flow over her ear, because it's a  
4 rather large ear for the size skull she has. Just show  
5 the lobe of her ear I think is an excellent workaround.

6 I'm very pleased with number 10 for an obverse  
7 and number six for a reverse. And that's all I have to  
8 contribute. Would anybody else like to mention  
9 anything? All right. I think we should vote.

10 MR. WEINMAN: Once again, Robert and Heidi, if  
11 you could send me your -- send me your scores. Yes.  
12 Mary? Mary? Why don't we recess until we have a  
13 total? Let's actually -- let's do at least 2:00.

14 MS. LANNIN: We're going to take a 10-minute  
15 recess while we total everything up.

16 (Whereupon, the foregoing went off the record  
17 at 11:36 a.m., and went back on the record at  
18 11:46 a.m.)

19 MS. LANNIN: Can we please have everyone  
20 seated for the reading of the vote? These are the  
21 results.

22 MR. WEINMAN: Okay. The result of the vote is

1 as follows. For obverse -- I'll pull up the screen --  
2 obverse number one has received one vote. Obverse  
3 number two received two. Obverse number three received  
4 three.

5 Obverse number four received one. Obverse  
6 number five received three. Obverse number six  
7 received 12. Obverse number seven received one.  
8 Obverse number eight received 10. Obverse number nine  
9 received eight. And obverse number 10 received 19.

10 MR. MORAN: There it is.

11 MR. WEINMAN: Moving on to the reverses,  
12 reverse number one received two. Reverse number two  
13 received five. Reverse number three received three --  
14 I'm sorry, zero. Sorry, my apologies. Two, five and  
15 then obverse number three received zero.

16 Obverse number four received one. Obverse  
17 number five received five. Obverse number six received  
18 13. Obverse number seven received nine. Obverse  
19 number eight received six. Obverse number nine  
20 received seven. I'm sorry. Reverse, all reverse. And  
21 finally, reverse number 10 received 15.

22 MR. JANSEN: What's it take to approve?

1 MS. LANNIN: What's the number to approve,  
2 Greg?

3 MR. WEINMAN: We have 10. So we need 15. And  
4 so, you have it. You have it.

5 MS. LANNIN: Okay. We have it.

6 MR. WEINMAN: With 15, unless you want to make  
7 a motion.

8 MS. LANNIN: Erik, would you like to say  
9 something?

10 MR. JANSEN: Seeing that by the vote, we would  
11 have nominally chosen reverse 10 as a reverse and  
12 reverse -- obverse 10 as the choice, I want to focus on  
13 the obverse. I said previously that I might want to do  
14 some modifications or at least recommended  
15 modifications. And amongst that are two of them.

16 One, I'd like to invite the committee to  
17 discuss how to maybe take a look at the ear here,  
18 whether it's right, wrong --

19 MS. WASTWEET: Erik, I can't hear you.

20 MR. MORAN: Put your mic on.

21 MR. JANSEN: All right. My -- is that any  
22 better?

1 MS. WASTWEET: Yeah, perfect.

2 MR. JANSEN: Okay. My mic is blinking. I'm  
3 focusing on the reverse -- excuse me, obverse number  
4 10, that appears to be the committee's choice by vote.

5 And I'm wanting to invite the committee to  
6 discuss a couple of modifications there, one to discuss  
7 how we feel about the ear, whether it's right or wrong  
8 or just more than it needs to be.

9 And second of all, I would like to at least  
10 revisit the idea that looking left is at the past and  
11 looking right is at the future and entertain the  
12 thought, even though I kind of haven't done the full  
13 projection in my mind of how it changes the layout of  
14 Liberty if we do that. But I would just toss that out  
15 for thoughts before any motion gets put on the table.

16 MS. LANNIN: Michael?

17 MR. MORAN: Heidi, can you hear me?

18 MS. WASTWEET: I can.

19 MR. MORAN: Help. I mean, Erik is going one  
20 way. I'm having problems envisioning how you avoid a  
21 cliff with the hair. The hair's too long over the ear.  
22 The ear's too big. Fix this thing, please.

1 MS. STEVENS-SOLLMAN: Take the ear out.

2 MS. WASTWEET: I would just make note of, you  
3 know, the ear and the hair could be a little more fine-  
4 tuned and leave that discretion up to the artist to not  
5 be a slave to the drawing but, you know, use their  
6 artistic license in the anatomy.

7 I'm not opposed to flipping it to the other  
8 side. I think that would work too. But I'm fine  
9 either way.

10 MR. MORAN: What about --

11 MS. WASTWEET: If we try to sit here -- but if  
12 we sit here and try to dictate, oh, make the ear, you  
13 know, 10 percent smaller and put the hair over the ear  
14 and all that, it's just too difficult.

15 MR. MORAN: How about the fading off of the  
16 head and the hairline within the rays, considering this  
17 whole thing is going to be high relief?

18 MR. JANSEN: Ron, do you have any thoughts on  
19 that?

20 MS. WASTWEET: Well, the -- it looks like the  
21 liberty letters are meant to be raised. So inevitably,  
22 the rays that are coming off of her head, especially in

1 the high relief, they're going to have to go from high  
2 and then tilt back towards the field as it reaches the  
3 rim because it's the only way to do it.

4 MR. JANSEN: Would those letters necessarily  
5 have to be positive relief? Could they be incused?  
6 What would that do to the field's design?

7 MS. WASTWEET: They could be. They could be.  
8 Yeah, and you have to treat the rays very delicately so  
9 they don't, you know, make the letters camouflaged so  
10 to speak.

11 MR. JANSEN: Again, in high relief, we've got  
12 this extra dimension to --

13 MS. WASTWEET: Your mic's not on, Erik.

14 MR. JANSEN: Say again?

15 MR. MORAN: She can't hear you.

16 MR. JANSEN: I think the battery on this mic  
17 is --

18 MR. URAM: Go with that one. That one's --

19 MR. JANSEN: All right. Is that better?  
20 Yeah, that sounds better.

21 MS. WASTWEET: Yeah, I can hear you now.

22 Yeah.

1           MR. JANSEN: Yeah. In the high relief, what  
2 would you -- what does your intuition tell you on going  
3 incused with the word liberty? And if we were to flip  
4 it --

5           MS. WASTWEET: It's better.

6           MR. JANSEN: If we were -- yeah, it seems to  
7 me as well. If we were to flip it, it puts liberty  
8 emanating -- the word starts down at her blowing hair  
9 and moves up to the 12 o'clock position. How's that  
10 going to feel?

11          MS. WASTWEET: I think it's not quite as  
12 elegant as having it start at the top.

13          MR. JANSEN: I know, and that's my sense as  
14 well.

15          MS. LANNIN: Okay, Erik. I'd like to say  
16 something. Our end of the world is trained -- our eyes  
17 are trained to go from left to right. I like it in  
18 this position.

19          MR. JANSEN: Not the whole world is obviously.  
20 Some read right to left.

21          MS. LANNIN: No, no. But it's -- you look --  
22 you start at the left. I like it flipped in this

1 direction. To me, one of the very first things you see  
2 is how steady her eye is.

3 MR. JANSEN: OH, yes.

4 MS. LANNIN: And I think that the elegance of  
5 that and then flowing off into her hair and the rays, I  
6 think we're trying to redo what's really a beautiful  
7 piece of art.

8 And I think that what we need to do is trust  
9 that the sculptors at the Mint will take care of any  
10 small issues with the lobe of the ear and covering that  
11 up. I think you're trying to do too much.

12 MR. JANSEN: I'm good. I'm good with that.

13 MS. LANNIN: Okay.

14 MR. JANSEN: I just think this is -- and this  
15 is coin geek stuff.

16 MS. LANNIN: Yeah.

17 MR. JANSEN: But this is modern, flowing hair.

18 MS. LANNIN: No, I think this is -- this is  
19 really a beautiful -- a beautiful profile.

20 MR. MORAN: Heidi, it's Mike again. Looking  
21 at the rays, we've got light and dark there. Do you  
22 envision those all, both the light and the dark, in

1 varying degrees of relief moving from her head to the  
2 rim?

3 MS. WASTWEET: Yes. But there can't be a lot  
4 of difference in the elevation from the white rays to  
5 the gray rays.

6 MR. MORAN: Right.

7 MS. WASTWEET: And you can see that the artist  
8 has shaded them very close. It's not black and white.  
9 It's light gray and white. So that to me indicates  
10 that it suggests a step from one ray to the next.

11 MR. MORAN: Okay.

12 MS. LANNIN: Any other questions or comments?  
13 Jeanne?

14 MS. STEVENS-SOLLMAN: I'm going to --

15 MS. LANNIN: Is it in?

16 MS. STEVENS-SOLLMAN: I'm going to just  
17 reiterate that the simplest fix for this ear thing is  
18 to suggest to the artist to just leave the lobe on  
19 there and take away the ear part.

20 I think it will help this design a whole lot  
21 and it wouldn't interfere with the rays that I feel  
22 like, you know, are the rays of liberty. I don't know,

1 Heidi, if you agree with that or not. But I do  
2 envision the ear gone, except for the lobe. Thank you.

3 MS. WASTWEET: Yeah. I think that that would  
4 be a good solution to this, a softer movement of hair  
5 across the ear that obscures the ear more.

6 MR. JANSEN: Thanks for the discussion.

7 MS. LANNIN: Ladies and gentlemen, I think we  
8 have a pairing. And now, let's break for lunch.

9 MR. MORAN: Just a minute, Mary.

10 MS. LANNIN: No? Oh, Mike?

11 MR. JANSEN: Just not so fast.

12 MR. MORAN: I know. I know. Let's go to the  
13 reverse.

14 MS. WASTWEET: All right.

15 MR. MORAN: Let's say in the event --

16 MS. LANNIN: Okay.

17 MR. MORAN: -- that Treasury overrules the  
18 CCAC in favor of the CFA selection, let's go to the CFA  
19 solution. I think that the -- we need to make our  
20 position known that these feathers need help.

21 MS. LANNIN: So again, I think that that  
22 should be left up to the discretion of the Mint

1 artists. Ron?

2 MR. HARRIGAL: Yes. We do check for anatomy  
3 and do corrections and, in this case, unless it's a  
4 stylized eagle that is meant to be stylized, as you  
5 would say, we would definitely look at the correct  
6 depiction of the feathers.

7 MR. JANSEN: And with all due respect, I might  
8 ask that in your letter to the secretary, you mention  
9 that this was a close runner-up.

10 MS. LANNIN: Oh, absolutely.

11 MR. JANSEN: And in that regard, that these  
12 feathers are not only kind of anatomically correct but  
13 also resist the urge to turn it into 13 feathers and  
14 truly have some respect for the bird, even though we  
15 try to bleed the wing off the edge.

16 MS. LANNIN: All right, and who knows what  
17 we'll see in the --

18 MR. JANSEN: Who knows what we'll see. But  
19 it'll be good, independent thought, I'm sure.

20 MS. LANNIN: Thank you. We are breaking for  
21 lunch.

22 (Whereupon, the foregoing went off the record

1 at 11:57 a.m., and went back on the record at  
2 1:07 p.m.)

3 MS. LANNIN: All right. I would like to call  
4 our group back to order. The next order of business is  
5 the review of the designs for the 2018 American  
6 Innovation \$1 Coin Program. And I would like to turn  
7 the meeting over to April.

8 MR. WEINMAN: Before that, real quickly, once  
9 again this is a reminder that if you are on the phone,  
10 please mute your phone. We're hearing background  
11 noise. And so, please mute your phone. Thank you very  
12 much. April?

13 AMERICAN INNOVATION \$1 COIN PROGRAM

14 MS. STAFFORD: Thank you. On July 20, 2018,  
15 the president signed a bill authorizing a new  
16 numismatic \$1 coin program honoring innovation in the  
17 United States.

18 The common obverse design for this program  
19 must feature a likeness of the Statue of Liberty  
20 extending to the rim of the coin and large enough to  
21 provide a dramatic representation of Liberty, as well  
22 as the inscriptions "\$1" and "In God We Trust".

1           Beginning in 2019, four coins will be released  
2 every year, one for each state, territory and the  
3 District of Columbia. To introduce the program, the  
4 legislation allows for an introductory coin to be  
5 released in 2018 with a reverse featuring George  
6 Washington's signature on the first United States  
7 patent as well as the inscriptions "American  
8 Innovators" and "United States of America".

9           A portfolio of designs for this 2018  
10 introductory coin was presented to the CCAC on July  
11 31st, with a single obverse and multiple reverse  
12 designs presented.

13           Given the feedback, we've developed a new  
14 portfolio with multiple designs for the obverse and a  
15 new set of designs for the reverse.

16           We'll start today with the obverse designs and  
17 look at the recommendation by the CFA, actually the  
18 CFA's recommendations for both obverse and reverse.  
19 They had two recommendations for obverse, design eight  
20 and design 12. And for the reverse, they recommended  
21 design 13. I'll make note of this as we move through  
22 the portfolio.

1 Starting with the obverse designs, all obverse  
2 designs feature images of the Statue of Liberty.

3 Starting with obverse 1, 2, 3, 4, 5, 6, 7, 8 -- again,  
4 this is one of two obverse recommendations by the CFA.

5 (Telephone music playing.)

6 MS. STAFFORD: Somebody put us on hold.

7 MR. WEINMAN: Once again --

8 MS. STAFFORD: They put us on hold.

9 MR. WEINMAN: Please mute your hold.

10 MR. MORAN: I see what they're doing on the  
11 other side.

12 MS. STAFFORD: Design obverse 9, 10, 11 and  
13 12, the second of two obverse recommendations by the  
14 CFA.

15 Moving on to the reverse candidate designs,  
16 reverse 1 depicts George Washington's signature on the  
17 first patent, along with the inscriptions "American  
18 Innovators" and "United States of America". The design  
19 also features a quill and ink well, symbolizing the  
20 signing of the patent, and a rising sun, symbolizing  
21 the dawning of an era of American innovation.

22 Reverse two depicts George Washington's

1 signature above the inscription "Issued First U.S.  
2 Patent". The design also features Thomas Edison's  
3 lightbulb as an iconic symbol of the inventions of  
4 American innovators, as well as the illumination of  
5 innovative ideas. The additional inscriptions are  
6 "American Innovators" and "United States of America".

7 Reverse three depicts George Washington's  
8 signature and the inscriptions "United States of  
9 America" and "American Innovators". The design also  
10 features an image of the 15-star flag that was in use  
11 during the early years of the U.S. Patent Office.

12 Reverse four depicts George Washington's  
13 signature above the inscription "Signed First Patent".  
14 Additional inscriptions include "American Innovators",  
15 "1790" and "United States of America". The design also  
16 features an image of the U.S. Patent Office relief  
17 found on the Herbert C. Hoover Building in Washington,  
18 D.C., the headquarters of the Department of Commerce  
19 and once the home of the U.S. Patent and Trademark  
20 Office.

21 Reverses 5, 6, 7 and 8 all feature George  
22 Washington's signature and the inscriptions "American

1 Innovators" and "United States of America". The  
2 stylized gears represent industry and innovation.  
3 Designs 5 and 8 include the inscription "Signed First  
4 Patent" under Washington's signature, with design 5  
5 also featuring the inscription "1790". Design 7  
6 includes the inscription "1790 First Patent Signed By"  
7 above Washington's signature. Here is reverse 5, 6, 7  
8 and 8.

9           Reverse 9 depicts George Washington's  
10 signature on the first patent as if inscribed on a  
11 piece of paper and the inscriptions "American  
12 Innovators" and an American cowboy hat, a symbol of an  
13 independent spirit and resilient nature.

14           The design's border features American-created  
15 C computer programming language, shown here as a code  
16 to display the words "United States of America" as  
17 included as an inscription. Additionally, the Philips-  
18 head screw, another American invention, is depicted on  
19 the border.

20           Reverse 10 depicts George Washington's  
21 signature and the inscriptions "American Innovators"  
22 and "United States of America". The design also

1 includes a cowboy hat and an astronaut, depicted as if  
2 on separate pieces of paper but also placed to suggest  
3 the astronaut is wearing the hat, a playful combination  
4 of two American icons to create a uniquely American  
5 figure. The Philips-head screw, another American  
6 invention, is featured on the border.

7           Reverse 11 features George Washington's  
8 signature on the first patent, as well as a hand  
9 holding a quill, representing the moment of signing.  
10 Above the signature is potash and the fertilizer it was  
11 transformed into by the process invented by Samuel  
12 Hopkins, for which the first patent was granted.  
13 Finally, the design includes the inscriptions "United  
14 States of America", "First Patent" and "American  
15 Innovators".

16           Reverse 12 features an artist's conception of  
17 the first patent that was issued on July 31, 1790.  
18 President George Washington, whose signature is boldly  
19 depicted, has just signed the document, as noted by the  
20 quill pen. The design also includes the inscriptions  
21 "United States of America", "American Innovators" and  
22 "First U.S. Patent July 31, 1790".

1           Reverse 13, again the CFA's recommended  
2 reverse design for this program, features a document  
3 representing the first U.S. patent issued featuring a  
4 bold depiction of George Washington's signature.

5           The 13 stars along the rim represents the 13  
6 states in existence in 1780. The design also includes  
7 the inscriptions "First Patent of the United States of  
8 America July 31, 1790" and "American Innovators".

9           Finally, reverse 14 depicts George  
10 Washington's signature under a man steering a large  
11 vessel. This represents the U.S. -- the first U.S.  
12 patent, which advanced changes in the production of  
13 potash used in making fertilizer and considered the  
14 first industrial chemical. The design also features  
15 the inscriptions "American Innovators", "First U.S.  
16 Patent Grant 1790" and "United States of America".

17           MS. LANNIN: Thank you so much, April. Do we  
18 have Robert on the phone? We don't have Robert. But  
19 we do have Heidi on the phone. Is that correct?

20           MS. WASTWEET: Yes, I'm here.

21           MS. LANNIN: Heidi, would you like to begin?

22           MS. WASTWEET: Oh, I'll --

1 MS. LANNIN: Is that unfair? Would you rather  
2 wait?

3 MS. WASTWEET: No, I can go first.

4 MS. LANNIN: Okay.

5 MS. WASTWEET: So on the obverse --

6 MS. LANNIN: Heidi, is that you making those  
7 additional noises?

8 MS. WASTWEET: No. That is not me. That is  
9 not my phone.

10 MS. LANNIN: Okay.

11 MR. HOGE: Hello. This is Robert. I'm  
12 finally connected.

13 MS. LANNIN: Okay, good.

14 MR. WEINMAN: Oh, good, Robert.

15 MS. LANNIN: Good, good. Okay. Heidi, why  
16 don't you start?

17 MR. HOGE: Hello?

18 MS. LANNIN: Robert, we can hear you.

19 MR. HOGE: Hello?

20 MR. WEINMAN: Can you hear us, Robert?

21 MR. HOGE: Yes, I hear you.

22 MR. WEINMAN: Okay. Okay, just --

1 MS. LANNIN: Heidi is going to speak first,  
2 and then I will call on you, Robert, okay?

3 MR. HOGE: Okay.

4 MS. LANNIN: All right, Heidi. Go.

5 MS. WASTWEET: Okay. So one thing I noticed  
6 on the obverses as a group, only number 10 attempts to  
7 bring in another element other than the statue itself,  
8 which I found really curious because the first thing  
9 I'm -- the primary thing I'm looking for in these  
10 designs is innovation.

11 But the artists really seem to just focus on  
12 the statue and they didn't bring in any other  
13 creativity at all. So that's very curious.

14 And the other thing I see are a lot of these  
15 are an extreme perspective from looking from the bottom  
16 basically up the nose of the Liberty. And as a coin  
17 sculptor, there are three things -- three rules that I  
18 have of things that I never put on a coin.

19 One is teeth, and open face -- you know, an  
20 open-mouthed smile showing teeth. The second thing is  
21 an animal with a muzzle pointed straight at you. And  
22 the third thing is this extreme angle of looking up the

1 nose of a person.

2           So by that, it disqualified number two, number  
3 three, number five, possibly number six, definitely  
4 number 10. So those -- I'm not even going to consider  
5 those for that reason. They look fine in the drawing.  
6 But on a coin, in a bas relief sculpt, this never looks  
7 good.

8           Design number one, I do think this angle is  
9 fresh and new and can be considered innovative. I  
10 don't love it. But it is unique. Design number three  
11 I've eliminated because of the angle. But I want to  
12 remark that I do like the composition of the letters.  
13 I like the way those are stacked. It's very nice.

14           Number four, I don't like the way the dollar  
15 sign is at an angle because when these are in hand,  
16 people are going to naturally turn this coin so that  
17 the one is straight and that means that the statue is  
18 going to be falling backwards because they're not  
19 looking at this on a page. They'll be looking at this  
20 in the hand.

21           Number five I think is not dynamic enough.  
22 Number six, it seems like, you know, we've seen this

1 angle done a lot. Number seven, I don't like the way  
2 the words "In God We Trust" run over the face and the  
3 face is really crowded down into the corner of the  
4 coin. I don't think this is going to sculpt well.

5           Number eight is my personal favorite. And the  
6 reason for that is it has something we rarely see in  
7 design and that's white space. It has a lot of white  
8 space, breathing room. So it has a cleanliness to it  
9 that I really like.

10           I do find that the "In God We Trust" lettering  
11 is kind of boring. You know, it doesn't -- it's just  
12 straight across. I wish they had done something a  
13 little more there. And then I'd also like to see the  
14 dollar sign and the one the same height. But I like  
15 the idea here.

16           Number nine I think is just unattractive.  
17 Number 10 I've already disqualified because of the  
18 angle. Number 11 I think is interesting. This one  
19 could work and it also has some clean white space there  
20 which I like. I'd be okay with that one.

21           Number 12 is just a CFA pick. I'm not crazy  
22 about that one. I don't think it's really innovative.

1 It's kind of attractive. But I wouldn't call it  
2 innovative.

3           So moving to the reverses, on the reverses, I  
4 think it's a problem to put an image of a specific  
5 invention because that's going to imply that the first  
6 patent was for that invention; for example, number two  
7 with the lightbulb. It implies that the lightbulb was  
8 the first patent, which it was not.

9           And the other thing is we don't know down the  
10 line what inventions are going to be featured on the  
11 other side. I'd rather have something generic on this  
12 first piece.

13           Number three I think is innovative. It's a  
14 really interesting design. But it loses points for me  
15 because of visibility of the text "American  
16 Innovators".

17           I do like design number four. I like using  
18 the shield. It's also wordy and it looks more like a  
19 medal than a coin. If I had this in my hand, I  
20 wouldn't think, oh, this is a coin. I would think this  
21 is a token or a medal.

22           Designs five, six, seven and eight all utilize

1 gears. I think this is a really good symbology to use  
2 here because it's generic enough. But the gears really  
3 speak to innovation and industry and I think that's a  
4 really good symbology for us here.

5           Of these four designs, I think I'm leaning  
6 towards design number eight. I like that the gears are  
7 incused. That's something we don't see too much of.  
8 And I like that. The shield is small.

9           But I think it works that way, sort of -- you  
10 know, we don't have to see all of the detail. It's a  
11 nice little small shield that adds interest and  
12 significance and it's well laid out. I like this one a  
13 lot.

14           Number seven I also liked. (Cough,  
15 inaudible.) So I'm divided between seven and eight as  
16 my favorite.

17           Number nine, I would think this is a patent  
18 for a hat and number 10, I don't -- I appreciate the  
19 effort to do something really different here. But I  
20 don't think it's working. Number 11, I think the  
21 reference to the potash is too obscure. And number 12  
22 is okay. I wouldn't call it innovative. But it's

1 okay.

2           The CFA pick of number 13, I don't think this  
3 is going to coin well at all. There's wording on top  
4 of wording and it works in a design, in a drawing.

5           I don't think that's going to work on a coin,  
6 especially a dollar size coin. It's going to be very  
7 confusing. And it's all words, which I prefer to have  
8 some image in there somewhere.

9           And 14, it's okay that we can't really read  
10 the signature. But I think all the rest of the wording  
11 should be legible, which it's not. And the potash  
12 reference is accurate, but I don't know that it's  
13 terribly interesting.

14           So I'm going to throw my votes towards seven  
15 and eight. And I think that concludes my remarks.

16           MS. LANNIN: Thank you so much, Heidi.

17 Robert, are you with us?

18           MR. HOGE: Yes, I am. Thank you. I concur  
19 pretty much fully with what Heidi had to say. I was  
20 actually disappointed with this portfolio because so  
21 many of the designs seemed very two-dimensional, much  
22 more so than is necessary. And I wasn't very pleased

1 with the ones that are not so two-dimensional, mainly  
2 with the hat and the one with the space cowboy, number  
3 10. Some of these designs are just too weak. They're  
4 obscure. They're flat. They don't do a whole lot.

5 I think the gears are probably effective, as  
6 Heidi had mentioned, even though they're basically two-  
7 dimensional things. So my favorite probably is  
8 probably numb seven or possibly number eight.

9 And actually, number one, even though we  
10 rejected it the first go round is really not the worst  
11 of these designs, I think. And I agree with all of the  
12 other comments that Heidi made as well. Thank you.

13 MS. LANNIN: Thank you, Robert.

14 MR. HOGE: For the -- so I'll just talk about  
15 the reverses there. Now, for the obverses, these  
16 things -- you know, being tied to the Statue of Liberty  
17 gives us a certain limitation. And a number of these  
18 really are reminiscent of pieces we have already seen.  
19 So it's hard to say what is good.

20 I do take an exception to number 11 because of  
21 the fierce, stern look of her face. That's much more  
22 appropriate for a Roman emperor than for, you know, a

1 representation of liberty. And I agree with Heidi's  
2 comments about the perspectives on a number of these.

3 My favorite, as was the case with Heidi, was  
4 number seven. It uses negative space very well. I'm a  
5 little troubled by the excessive use of shading in the  
6 design of this piece. I assume though that it could be  
7 sculpted well and be an effective design. I actually  
8 kind of liked number seven.

9 I wasn't troubled by the "In God We Trust"  
10 being in smaller letters across the truncation of the  
11 lower jaw area because one thing that I find a little  
12 bit distasteful on these coins is the enormously  
13 prominent use of the words "In God We Trust".

14 I actually really kind of go along with the  
15 thoughts of President Teddy Roosevelt in that we really  
16 didn't need this kind of thing on coinage. "In God We  
17 Trust"? What else are we trusting?

18 And in fact, we have here the image of  
19 Liberty, which is a pagan Roman concept, depicted on  
20 American coinage with a radiating crown, which is also  
21 a symbol of ancient polytheistic divinity.

22 So we have a number of considerations here.

1 Number five is not as attractive. But it's kind of  
2 prosaic. And I don't like seeing the torch of  
3 enlightenment being truncated the way it is on a number  
4 of these other designs.

5 I think number three is fairly effective  
6 because of the prominence it gives the figure of  
7 Liberty. But again, the "In God We Trust" is  
8 extraordinarily prominent on this thing. I think  
9 number one is effectively different. But I just don't  
10 know if it's appropriate for a coin. Thank you.

11 MS. LANNIN: Thank you, Robert. Donald, you  
12 look like you have something to say.

13 MR. SCARINCI: I do.

14 MS. LANNIN: Good.

15 MR. SCARINCI: I think let's look at the big  
16 picture first, right, because the big picture is this  
17 is going to be a series of coins.

18 You know, and in a series, like when -- if you  
19 recall, the way we did the America the Beautiful coins,  
20 we actually had the privilege of seeing a pattern of  
21 what the standard obverse -- you know, actually the  
22 standard reverse inscriptions were going to look like

1 and we actually saw a pattern in the design other than  
2 that. And that played itself out on every other design  
3 throughout the series.

4           What we have here is there's two things --  
5 there's two big picture things we're deciding today,  
6 right? Big picture thing number one is what the  
7 obverse of this entire series is going to look like.

8           Big picture number two is when we go to the  
9 reverses, are we going to put -- you know, on the  
10 reverse, we have to include USA and we have to include  
11 "American Innovators" as words.

12           So the design that I like the most without the  
13 stuff in the middle is design number 11, reverse 11  
14 that has "United States of America" on top, "American  
15 Innovators" on the bottom.

16           And that's fairly consistent with what we did  
17 with the America the Beautiful series, you know,  
18 "United States of America" on top and "American  
19 Innovators" on the bottom.

20           And then, as we do this series, whatever's  
21 going to change is going to be in the middle, right, so  
22 that every coin would theoretically, you know, look

1 like that, unless you're telling me the legislation is  
2 different. Go ahead.

3 MS. STAFFORD: "American Innovators" as an  
4 inscription is only required on this introductory coin.

5 MR. SCARINCI: On the first coin?

6 MS. STAFFORD: Yes.

7 MR. SCARINCI: Okay.

8 MS. STAFFORD: And on the subsequent reverses,  
9 "United States of America" is a required inscription as  
10 well as the jurisdiction or state that's being honored  
11 with the significant innovation going forward.

12 MR. SCARINCI: So we don't need "American  
13 Innovators" on every coin.

14 MS. STAFFORD: Just on this introductory.

15 MR. SCARINCI: So, but we do need "United  
16 States of America" --

17 MS. STAFFORD: Yes.

18 MR. SCARINCI: -- somewhere.

19 MS. STAFFORD: Yes.

20 MR. SCARINCI: So we should probably put it in  
21 the same place, if we could. But it's not necessary.  
22 What is missing, of course, from the obverse and the

1 reverse, the obvious thing that's missing is the date.

2 Like --

3 MS. LANNIN: Edge.

4 MR. MORAN: Right.

5 MS. LANNIN: It's on the edge.

6 MR. SCARINCI: -- where are we putting the  
7 date? So we're putting the date on the edge. So could  
8 be put the "In God We Trust" on the edge?

9 MR. TUCKER: No.

10 MR. WEINMAN: Because the legislation  
11 specifies.

12 MS. STAFFORD: It's in the legislation.

13 MR. SCARINCI: It specifies the date on the  
14 edge?

15 MR. WEINMAN: I was trying to pull the  
16 legislation. I didn't have it --

17 MR. JANSEN: Date to be --

18 (Cross talk.)

19 MR. JANSEN: I have it.

20 MR. WEINMAN: The inscriptions are oddly  
21 specified.

22 MR. JANSEN: Date, Mint mark and "E Pluribus

1 Unum" on the edge.

2 MR. WEINMAN: Yeah.

3 MR. SCARINCI: Oh, okay. All right.

4 MS. LANNIN: It's a whole new ballgame, isn't  
5 it?

6 MR. SCARINCI: It's a new ballgame. Well,  
7 thank God this coin's not going to circulate.

8 MR. JANSEN: Is that a good or a bad thing?

9 MR. SCARINCI: So --

10 MR. TUCKER: Donald, could I interrupt?

11 MR. SCARINCI: Yeah, please.

12 MR. TUCKER: With kind of a side bar --

13 MR. SCARINCI: Please do.

14 MR. MORAN: Bail him out. He's in trouble.

15 MR. TUCKER: A numismatist named Ross Johnson  
16 has proposed, or asked this question, Greg. Would it  
17 be acceptable for the artist to incorporate the date  
18 into those designs?

19 In other words, keep it on the edge, as  
20 mandated by legislation, but also use artistic  
21 flexibility and interpretation to put the date -- he  
22 actually asks date and Mint mark, incorporate that into

1 the design.

2 MR. WEINMAN: Typically there's no -- I don't  
3 believe there's anything in the legislation that  
4 prohibits additional inscriptions. And often we do  
5 have additional inscriptions when they advance the  
6 design in some way.

7 So I don't know that there's necessarily a  
8 legal impediment. But it would be a policy question  
9 that would have to be -- that would have to be examined  
10 internally. It's probably not -- it's probably not  
11 prohibited by the legislature.

12 MR. SCARINCI: Well, we've certainly got --

13 MS. LANNIN: So under those circumstances,  
14 Donald, how would you --

15 MR. SCARINCI: We've certainly -- we've  
16 certainly got an outside the box program here, which I  
17 guess is what we talk about all the time, right,  
18 outside of the box.

19 This is a little outside of the box. So if  
20 we're outside of the box, then we should stay outside  
21 of the box for the whole series, right?

22 MS. STEVENS-SOLLMAN: Yes.

1           MR. SCARINCI:  And why not?  And why not?  So,  
2  you know, if you look at it that way, okay, if we've  
3  got an outside of the box program and we're going to do  
4  things in this series outside of the box, then let's do  
5  it, in which case is it probably the most -- the only  
6  one of the Statue of Liberty designs that we haven't  
7  really encountered before is probably number one.

8           I mean, that's a view of the Statue of Liberty  
9  that we haven't seen.  Of course you can make the  
10 argument this is Liberty looking backwards, which in  
11 some ways is what we're going to do.  We're going to  
12 look at the history of American innovation.

13           We're not going to look at something that  
14 hasn't been innovated in the future.  We're looking at  
15 what's been done before.  So that is logical.  You  
16 know, you want a solid portrait of some sort on an  
17 obverse.

18           That always makes a good obverse, a good,  
19 strong obverse.  This is a very unusual angle, never  
20 seen before.  I don't recall seeing this in any medal  
21 that I've ever looked at.  So it's got a uniqueness to  
22 it.  Everything else has been done before.

1           What I don't like about eight, to some degree,  
2 you know, is the flame is kind of cut off a little bit.  
3 You know, so that could probably be fixed because we  
4 don't want to cut the flame off. That would almost --  
5 I could see us getting criticized for, you know, did we  
6 put out the flame of liberty in this coin. So we don't  
7 want to cut off the flame.

8           You know, but that would be probably, of all  
9 of these designs, you know, the -- you know, the -- a  
10 little on the more conventional side. And certainly we  
11 haven't seen this angle. So that would be different.

12           I don't like -- I don't know what the CFA was  
13 thinking about with number 12. Really that's just all  
14 arm and flame to me. So I just don't like that  
15 particular view of the Statue of Liberty. So I'd  
16 probably be inclined to go with either one or eight,  
17 providing that eight does not cut off the flame.

18           And in terms of the reverse, if we're not  
19 required to do anything, then I have to look at the  
20 reverse -- then I would have to look at the series as a  
21 series of medals. Let's just pretend it's a series of  
22 medals. So what would we see if we were doing a series

1 of medals from the first medal, right?

2           What we would see in the first medal is  
3 labeling the series of medals, as is very often the  
4 case. Here's a series of medals. This is what it's  
5 about. And in which case, the very boring selection of  
6 the CFA, which is kind of surprising that they  
7 recommended this because it's probably, you know, the  
8 simplest and most boring design.

9           But if you look at it from the point of view  
10 it's the first coin in a series, so if you're going to  
11 display the series, you're going to display the reverse  
12 of these coins and you're going to display this one  
13 first, which tells you what the series is.

14           So as boring as it may be as a coin  
15 individually, as part of a series, you know, it  
16 certainly justifies its boredom by labeling the series,  
17 you know, which might be more appropriate than any of  
18 these other designs, you know, you know, because  
19 certainly the gears -- you know, the gear theme, which  
20 is kind of cool, you know, I mean, kind of cool what  
21 they did with the fears.

22           But, you know, innovation is not necessarily

1 gears. The hat on the astronaut is kind of cute  
2 because, you know, it shows like kind of beginning and  
3 end to where we -- you know, where -- how you begin and  
4 how you end.

5 So from the series point of view, the  
6 astronaut with the hat, yeah, okay. It symbolizes the  
7 beginning and the end.

8 The safest thing, until we see more of what  
9 this series is really about, probably the safest coin  
10 design to go with is what the CFA recommended and  
11 that's, you know, reverse 13 on the reverse. But so I  
12 guess net-net, I would probably go with obverse one and  
13 reverse 13, knowing full well that reverse 13 is boring  
14 as well.

15 MS. WASTWEET: Hey, Donald?

16 MR. SCARINCI: Yeah?

17 MS. WASTWEET: If you look close at number  
18 eight, the flame's not actually cut off. It just  
19 touches the rim and that's actually specified by the  
20 legislation is one point that I'll --

21 MR. SCARINCI: Oh, it's not cut of?

22 MS. STEVENS-SOLLMAN: Yeah. See up on the top

1 of the larger --

2 MS. WASTWEET: Yeah. It looks like it. But  
3 if you look closely, it's actually not. It just  
4 touches the rim.

5 MR. SCARINCI: Okay.

6 MS. LANNIN: Old eyes.

7 MR. SCARINCI: Yeah. Old guy. I mean, yeah,  
8 if it -- if it's not --

9 MS. LANNIN: There you go.

10 MR. SCARINCI: -- if it doesn't cut it, then  
11 it's not -- then we won't be criticized. No, it's a  
12 perfectly -- number eight is perfectly nice.

13 I mean, I'd probably -- if we did go with  
14 number eight, I would certainly rather see, as Bob  
15 suggested earlier, you know, we don't need to like make  
16 "In God We Trust" the biggest thing on the coin.

17 Then we could probably take "In God We Trust"  
18 and put it around the rim somehow, you know, make it  
19 more circular as opposed to putting it where it is and  
20 make it smaller. I don't think it's necessary to be  
21 that big.

22 What's cool about number eight, if we could

1 carry it off, is the use of negative space. But we've  
2 got the negative space in number one as well. Of  
3 course, then we're going to hear from Ron tell us that,  
4 you know, that won't -- number one will create some  
5 sort of a design issue for future coins because it's  
6 heavily on one side. You have the images on one side.  
7 So how do we design -- no?

8 MS. STEVENS-SOLLMAN: It's -- that one's --

9 MR. SCARINCI: Is it?

10 MS. STEVENS-SOLLMAN: Yes, that's nice.

11 MR. SCARINCI: Anyway. That's it.

12 MS. LANNIN: Tom, would you like to go next?

13 MR. URAM: Thank you, Madam Chair. I don't  
14 mind number one at all. I think it has -- the look of  
15 it, it reminds me of a flyover if you're in the  
16 airplane, you know. You fly over and there it is and  
17 that's it.

18 But I do like the idea of number eight, of  
19 taking the "In God We Trust" and putting it behind from  
20 like 1 o'clock to 3 o'clock and then lowering the one  
21 down as well. And that gives you a lot of negative  
22 space as well as a good image.

1           So I lean towards that versus trying to  
2 project number one in a way, if we could do that. That  
3 would -- now, if you decided to put the date, there  
4 would be plenty of room along that edge behind to do  
5 the same.

6           So I would lean towards number eight with a  
7 little bit more modification more so than trying to  
8 force number one into being. I think, as Heidi  
9 mentioned, all these others with the looking up and all  
10 the different directions is relatively tough.

11           On the reverse, I like the idea of using the  
12 symbol in number four. It says everything and it also  
13 has the initials. You could kind of call it almost a  
14 privy mark there, you know, that you'd have there. So  
15 I do like it and I like number eight as well. So four  
16 and eight.

17           Number 13 that was the choice of the CFA, it  
18 is very stark. I see what they're trying to do. I  
19 just don't know that you're going to get the same image  
20 on a coin with the background there.

21           I just don't know. I just don't see it  
22 happening. If it's just going to look faded out, in my

1 opinion, I don't know that you'd see the words. Maybe  
2 Ron would want to address that later on.

3 So I'm going to lean more towards number four  
4 actually, even more so than the gears because, as was  
5 pointed out, the gears don't necessarily represent  
6 innovation. It does represent progress, but not  
7 necessarily innovation entirely.

8 So I would lean more towards the institution  
9 and the Patent Office and the date. That's why I would  
10 go with number four more so. Thank you, Madam Chair.

11 MS. LANNIN: Thank you, Tom. Erik?

12 MR. JANSEN: Is this mic working?

13 MS. LANNIN: Yeah.

14 MR. JANSEN: Okay. I'm not going to advocate  
15 a particular design. I'm learning and listening and  
16 trying to benefit from the thoughts that are being put  
17 out there.

18 Having said that, I find myself eliminating a  
19 number of designs and then kind of finding myself  
20 ruminating on three or four that are left. I wish  
21 there was a favorite that popped out of here. But  
22 there isn't. I'm not going to belabor designs that

1 fall out of this.

2           On the obverses, I think obverse eight is  
3 probably an easy design to go forward with because it  
4 doesn't complicate a lot of medal flows, probably well  
5 understood for Ron going forward so that it gives us  
6 more freedom on the reverse.

7           I like the variability on design 10. But it's  
8 got the profile problem that Heidi pulled up. I think  
9 that would be very interesting with the stripes on the  
10 side, a very interesting design to carry forward  
11 because we're going to look at this design for a long  
12 time.

13           Design number 11 might emerge out of there  
14 because I think it chins all the bars without a big  
15 demerit. I wish the sculpt could be a little more kind  
16 and smooth of the face.

17           It may be accurate to actually what's up there  
18 in New York City in copper on the face of the thing.  
19 Perhaps there could be some liberty in making the  
20 rendering of the face a little more comforting as  
21 opposed to harsh as it is.

22           So I'm going to sit and listen to everybody

1 and I'm not sure where I'll end up on this one.

2           When it comes to the reverses, I think there  
3 are some fun things here. But I'm going to eliminate  
4 10 through 14 for various reasons that have been  
5 highlighted. I think it's unfortunate that the CFA  
6 chose what might be a medal design in 13.

7           I think that's quite honestly a tragic  
8 alternative here, given we've been telling artists for  
9 years give us symbols. Don't give us tons of text and  
10 don't give us collages.

11           I wish -- I wish I could get over the comment  
12 that was made at the very beginning, that since the  
13 first patent wasn't a lightbulb design, two doesn't  
14 work because design two is the idea of ideas. And I  
15 actually like design two on that basis.

16           It doesn't feature 1790 as such a large  
17 feature that four and five have. I don't think 1790 is  
18 a big thing here. Yet it's the largest item in text on  
19 the coin. So I have a hard time with that, although I  
20 fundamentally like the layout of four.

21           If first patent was promoted in 1790 was maybe  
22 demoted to the same font size, I think I could go with

1 four. I like the idea of the gears. We've used gears  
2 before. I'm reminded of the platinum coin we did just,  
3 what, two years ago. And the gears were kind of our  
4 salvation as bridging the gap to the industrial reality  
5 of America. So the gears to me kind of work.

6 I like seven or eight. I could work with  
7 either one of those. I think they have the right kind  
8 of emphasis and symbology to carry this thing forward.  
9 I like the idea of an incused feature on the coin.

10 So that's where I end up. I'm not sitting  
11 here advocating any one design. I'm listening and  
12 we'll see where I end up after everybody's added their  
13 thoughts that are clearly better than mine. Thank you.

14 MS. LANNIN: Thank you, Erik. Herman?

15 MR. VIOLA: Thank you. Well, I'm not going to  
16 advocate any design myself. I don't have any real  
17 favorites. I'm not sure if this is working.

18 MR. JANSEN: Push the button. See if it --  
19 here, just pick this guy up and go.

20 MR. VIOLA: Okay. Thank you. I'm not going  
21 to advocate any design. But I think a lot of them are  
22 interesting. But I would say, you know, frankly I like

1 -- on the obverse, I kind of like number one. But, you  
2 know, it's nice and simple, straightforward. But I  
3 guess my vote would be for number four.

4           And then, on the reverses, I'm glad we're not  
5 going with the cowboy hat or this astronaut and cowboy  
6 hat. So I think I would like, you know, seven or eight  
7 on that one. But I don't think we want any of the --  
8 like 13 or the last ones there. So I would say I would  
9 go with seven or eight on the reverses. Thank you.

10           MS. LANNIN: Thank you, Herman. Jeanne?

11           MS. STEVENS-SOLLMAN: Thank you, Madam Chair.  
12 I appreciate the rework of this portfolio very much. I  
13 know we were very hard on the initial portfolio given  
14 to us some time ago. And I understand why we had such  
15 a unilateral set of designs.

16           However, sending them back and then coming --  
17 whoever it was who decided to rework these things --  
18 I'm very proud to be on this committee today to see  
19 what was able to be produced after such a harsh  
20 critique the last time.

21           So thank you. Thank you, Mint staff, and  
22 thank you artists for coming through with all of this.

1 I really appreciate it.

2 To go forward on the Liberty on the obverse,  
3 I'm somewhat disenchanted with the Liberties that are,  
4 you know, with the raised arm that kind of look like a  
5 deodorant commercial. I'd just sort of want to  
6 eliminate those.

7 So number one, obverse one for me is very  
8 clean and fresh. I like it very much. I like the fact  
9 that Liberty is identified by the windows in her tiara.

10 I don't know if we need to have any more icons  
11 to state that this is Lady Liberty. I like the  
12 direction that she's looking and I also like the fact  
13 that we're, you know, over her head.

14 As someone said, we are in an airplane coming  
15 in over her. So with that in mind, looking at number  
16 eight, I just think that this one, although very nice -  
17 - I think it's very good -- I think we would -- I would  
18 anyway tire of looking at this for 15 years where  
19 number one, I think every time we have it, is going to  
20 be refreshing.

21 Number 11 is just a great design. But her  
22 features sort of take my breath away. So I can't stand

1 behind that one. And number 12, which is the CFA's --  
2 one of their choices -- I guess I'd prefer that one  
3 more than number eight, even though her arm is raised.  
4 I think this is kind of an interesting look at her. So  
5 my choices for obverse is definitely number one and  
6 possibly eight or 12.

7 For reverse, I have to agree with what's being  
8 said. The lightbulb is not the first U.S. patent. But  
9 it is an idea, and I complement the artist on  
10 presenting that idea to us. I very much like the idea  
11 behind number 14, although I would not vote for it.

12 But I think the fact that there is something  
13 astir chemically with the potash and fertilizer. As a  
14 chemist, someone working with glazes and patinas, it's  
15 interesting to see how the artist interpreted that  
16 first patent. So again, kudos to whoever did that.

17 For reverse 13, with so much information, yes,  
18 it will be a good medal. But I think as a coin, we're  
19 going to just absolutely lose it to the frosting and  
20 the incused letters.

21 So now, for me, I think I'm going to have to  
22 probably go behind one of the gears and that would

1 probably be number eight because it is dynamic. I  
2 think it's going to strike up nicely. It won't be  
3 boring. So if we paired that with the very exciting  
4 obverse number one, I think we'd have a great coin and  
5 a great medal. Thank you, Madam Chair.

6 MS. LANNIN: Thanks, Jeanne.

7 MR. MORAN: First, let me make a general  
8 observation as to how I approached this. To me,  
9 innovation leads to enlightenment and progress.  
10 Without innovation, you won't get enlightenment or  
11 progress.

12 So when I looked at the obverses, I was  
13 looking at the images that employed the torch, and not  
14 a partial torch, but the full torch because, to me,  
15 that is the central point here.

16 Even though the legislation mandates Liberty,  
17 to me, the torch is the enlightenment and that's what  
18 I'm looking for.

19 The second thing I did in judging the obverses  
20 is the Statue of Liberty is a monumental sculpture.  
21 And in order for a monumental sculpture to be  
22 successful, certain features have to be exaggerated in

1 order for the sculpture to be a success when viewed  
2 from a distance, which is what its intent is.

3           So you can get too close to the Statue of  
4 Liberty and result in a not so good representation.  
5 And to me, number 11 is exactly what happens when you  
6 do that. So I threw that one out.

7           The other thing that I'm looking for is the  
8 design does not have to be cutting edge. But because  
9 it's going to be here for 14 years, it has to stand the  
10 test of time.

11           I'll give you an example of one that I think  
12 fails that and that when we cut away from the profile  
13 bust of Thomas Jefferson on the nickel, the  
14 alternatives don't work.

15           So we're looking for something that is more  
16 traditional, that won't compete with the individual  
17 designs that are to come on the reverse. So I'm  
18 throwing out the edgier ones and I'm throwing out any  
19 of them that don't have the complete torch.

20           So the two that I felt were most indicative of  
21 what I wanted to see were number eight. But I caught  
22 my breath on this one for one thing.

1           I like the negative space. When you see the  
2 Gobrecht dollar, the original one from 1836, there's  
3 nothing on the front except the date and you see the  
4 Liberty. This is close to it. And it's really good in  
5 that regard.

6           What troubles me is the creative use of the  
7 grayscale here to highlight the face and the profile of  
8 the face, which I'm afraid when we strike it up will be  
9 obliterated by the arm, or hidden by the arm. I don't  
10 know if obliterated.

11           On the other hand, I'm reminded this is a  
12 collector piece. It's not going to be mass produced.  
13 And the Mint very well could separate the two by  
14 relief.

15           The other one that I like in particular, even  
16 though it's a bit up your nose -- Heidi, if you're  
17 awake -- is number 12. Yes, the torch is outsized.  
18 But no, it's not inappropriate because it is what I'm  
19 talking about, innovation here. And this is  
20 enlightenment.

21           So I really can handle this because it's not a  
22 full frontal on the Liberty, the exaggerated features

1 that the sculptor used in creating the work are not as  
2 readily apparent. So I'm going to be looking at those  
3 two and splitting my votes.

4 On the reverse, there's some I still can't  
5 stand. Number one is one of them. I'm sorry. That's  
6 just -- it got me back in July and I just can't get  
7 there. Jumping around, sorry about that, we do have  
8 one innovation here that I think needs to be pointed  
9 out to us and that's on number 14. That's a two-legged  
10 pot, guys.

11 MR. JANSEN: Yeah, it has no legs to stand on.

12 MR. MORAN: It's gone. Thirteen, trade token.  
13 No way. That's not -- don't start the series with  
14 this.

15 To me, one of the absolute best designs I've  
16 seen in terms of out of the box is number eight. Look  
17 at that. They use the incused, raised relief. They  
18 take United States of America and put it in a band  
19 across the coin like that as a divider.

20 We haven't seen that before. That really  
21 needs to be recognized as out of the box thinking,  
22 really good and a great kickoff. To me, the gears

1 represent progress. You have the symbol of the U.S.  
2 Patent Office there. I think it just plain works.

3 MS. LANNIN: Thank you, Michael. Dennis?

4 MR. TUCKER: May I borrow this?

5 MS. LANNIN: Oh, absolutely.

6 MR. TUCKER: Thanks. Mike, I feel like you  
7 and I must have been -- our brains were just connected  
8 while we were looking through this portfolio because  
9 your -- what you just said matches my notes very --

10 MR. MORAN: Thank you.

11 MR. TUCKER: -- almost exactly. As I was  
12 looking at the obverses, I too was struck. I wrote  
13 down in my notes here enlightenment is necessary for  
14 innovation. And this design of course is for the  
15 American Innovation Program.

16 So the symbolism is precisely wrong if the  
17 torch of enlightenment is missing or only partially  
18 there with the flame cut off.

19 So to me, any of the designs that show the  
20 torch of enlightenment either missing or only partially  
21 there with the flame extinguished are unacceptable. So  
22 that leaves obverses two, three, eight, 10 and 12.

1           Number eight stuck out at me for all the same  
2 reasons that you mentioned. It has numismatic  
3 precedent. It's evocative of certain designs we saw  
4 early in the nation's history in the early 1800s. I  
5 understand what you're saying about the design  
6 challenges with number eight.

7           Really my favorite was in obverse 12, which is  
8 very -- you could say it's similar to what Don Everhart  
9 did with the reverse of the presidential dollar  
10 program. But I don't think that's necessarily a bad  
11 thing.

12           I mean, it's an interesting, innovative view.  
13 And because of that foreshortening, it really  
14 dramatically emphasizes the aspect of enlightenment.  
15 So to me, obverse 12 is a very strong contender and  
16 it's the strongest in this series.

17           For the reverses, I liked number three's  
18 unusual and interesting use of typography. I don't  
19 think that makes it strong enough to be the best in  
20 this portfolio. But I did want to mention that I think  
21 that that's a good use of typography.

22           And within these designs, I think the best

1 ones are the ones that incorporate the words "Signed  
2 First Patent" because that really is going to give --  
3 that's going to give the viewer some context that  
4 they're going to lack if they don't have that. You  
5 know, you've got the signature of George Washington.  
6 But it doesn't really -- it doesn't really give -- that  
7 doesn't give you the context of what this program is  
8 about.

9           Number six, I had a problem with the way the  
10 words "united" and "states" are separated. I think  
11 that's problematic when you're referring to the United  
12 States as a union, although I do like the gear concept.  
13 So all of the ones with gears I found appealing.

14           And for me, it was kind of a tossup between  
15 five and eight. I think five has a nice balance. But  
16 eight I thought was the strongest, except for one  
17 weakness. You know, I love the dynamic energy of the  
18 tilted lettering. I think that's wonderful.

19           My only problem with it was I was wondering if  
20 the emblem of the Patent Office would be too small for  
21 coinage, especially on a coin that's only a little bit  
22 more than an inch in diameter.

1 MR. MORAN: Yeah. Yeah, yeah, yeah.

2 MR. TUCKER: And that would be the only thing  
3 that would lead me to dismiss this design, which is  
4 otherwise very engaging. But since I've heard other  
5 committee members talk about it, if our team doesn't  
6 think that -- that that's too small, then my strong  
7 vote would go for number eight, otherwise number five.

8 MS. LANNIN: Thank you, Dennis. It must be  
9 something in the water at this end of the table because  
10 I agree with both Mike and Dennis.

11 I like number one on the obverse. I think we  
12 should keep that, but not necessarily for this program.  
13 I do like number 12, what the CFA has chosen as one of  
14 their selections.

15 I agree with what Dennis said. This is about  
16 ideas. And so, to have the torch be so outsized I  
17 think is really very important. There's a lot of  
18 negative space there. I think that that's a really  
19 beautiful design.

20 When it comes to the reverses, I too like all  
21 of the gears. And again, my question would be the same  
22 as Dennis' on number eight. Is the symbol of the

1 Patent Office too small?

2 To me, it kind of looks like a merit badge,  
3 you know, for something. It's a little tiny. But what  
4 I really like about this besides the United States  
5 going across at an angle is that none of the gears  
6 touch each other, which to me is a swirling of ideas.  
7 These are individual ideas. They're not locked  
8 together. And so, that's what makes America so  
9 innovative. Everybody's got an idea about how to do  
10 something.

11 So I think that number eight is going to coin  
12 really well. The question is to Ron and company about  
13 the Patent Office symbol. But I would definitely go  
14 with number 12 and with number eight.

15 MS. WASTWEET: Mary, can I comment on your --

16 MS. LANNIN: Sure.

17 MS. WASTWEET: When I see that little badge  
18 there, I kind of think of a privy mark that you can --

19 MS. LANNIN: Okay.

20 MS. WASTWEET: -- you know, quite a detailed  
21 image into a privy mark because it's not necessarily  
22 vital to the overall design --

1 MS. LANNIN: Okay.

2 MS. WASTWEET: -- to see that in detail.

3 MR. SCARINCI: Can we make it a privy mark?

4 MS. LANNIN: Oh, you're giving Donald ideas,  
5 Heidi. He wants to make it a privy mark. Donald, what  
6 else would you like to comment on? Thank you, Heidi.

7 MR. SCARINCI: That solves everybody's  
8 problem. I mean, Heidi -- oops, Heidi just hit it. If  
9 that were a privy mark, we've never done a privy mark  
10 before.

11 We've talked about it once before in doing a  
12 privy mark on the platinum series. But thank God we  
13 never did it because that would have hurt the series.  
14 I mean, people collect that as a series.

15 MS. LANNIN: Okay.

16 MR. SCARINCI: Right? So if you do platinum,  
17 that would have interfered with the series. This is  
18 interesting. If we did a privy mark -- and there's  
19 nothing in the legislation that says we can't do a  
20 privy mark.

21 And I bet you -- and I bet you they'd love it  
22 because it's innovative. And so, we do a privy mark.

1 We turn this into a -- we turn that little thing into a  
2 privy mark.

3 MR. TUCKER: Could you define that for the  
4 record?

5 MS. LANNIN: And it's find the privy mark.

6 MR. SCARINCI: Define privy mark?

7 MR. TUCKER: Yeah, because this will be on the  
8 record. Not everybody's going to know what that means.

9 MR. SCARINCI: Uh --

10 MR. TUCKER: Different -- what the design  
11 element --

12 MR. SCARINCI: Go ahead. It's traditionally -  
13 - its' traditionally, you know, done to define the  
14 location or any special feature of the --

15 MS. LANNIN: It's an identifier. It's like a  
16 mint mark.

17 MS. WASTWEET: -- of the coin. Kind of like a  
18 mint mark, right. But privy mark --

19 MR. TUCKER: So the mint --

20 MR. SCARINCI: But if we make this a privy  
21 mark, we could put this on every coin.

22 MS. STEVENS-SOLLMAN: Yes.

1 MR. TUCKER: To define the coin.

2 MS. LANNIN: So who is -- somebody's going to  
3 help me with this because my mind is going. Who is the  
4 famous cartoonist from *The New Yorker* who's now dead,  
5 but everybody turned to his cartoons because somewhere  
6 quotes his privy mark was the name Nina, his daughter.

7 MS. WASTWEET: Hirschfeld.

8 MR. WEINMAN: Hirschfeld.

9 MS. LANNIN: Hirschfeld, that's it.

10 MR. WEINMAN: He used his daughter's name.

11 MS. LANNIN: And so, Heidi, this is really  
12 good. So this as a privy mark, finding it somewhere in  
13 each of the coins for the next 56 coins would link the  
14 whole series together and be really interesting. It's  
15 sort of our "Where's Waldo", right?

16 MR. SCARINCI: Right. It makes a blind series  
17 kind of interesting.

18 MS. LANNIN: Yeah.

19 MR. TUCKER: I like -- I like the idea of a  
20 privy mark and hiding --

21 MS. LANNIN: Not hiding it, but just it's  
22 here.

1           MR. TUCKER: well, or incorporating. But I  
2 would just wonder if the Patent Office emblem is the  
3 appropriate symbol because, as we've discussed in the  
4 past, not every innovation is an invention, right? Not  
5 every -- not every innovation --

6           MS. LANNIN: The swirling of good ideas.

7           MR. TUCKER: No, no. I like the idea of a  
8 privy mark. I'm just saying that the Patent Office  
9 does not necessarily embody and sum up every American  
10 innovation.

11           Innovations can be -- they can be nonphysical.  
12 They can be -- they can be mental, emotional, cultural,  
13 intellectual.

14           MR. JANSEN: They aren't necessarily going to  
15 be patented ideas.

16           MR. TUCKER: Right. Objects or machines or --

17           MR. JANSEN: Right.

18           MS. LANNIN: Why don't we meet you halfway and  
19 say everything that could be patented has this privy  
20 mark or was patented?

21           MR. JANSEN: I'll put another idea out there.  
22 And it falls back on a technical issue of administering

1 what's in this code.

2           This code calls out edge lettering. It calls  
3 out incused edge lettering. And it calls out "E  
4 Pluribus Unum", the date and a Mint mark.

5           Now, historically that's not been enough stuff  
6 to get a coin to go through a Schuler machine. And so,  
7 you've always embedded some stars or some other tactile  
8 piece of the die to run it through, right, Ron?  
9 Extended blank space on the Schuler die is a problem.

10           MR. HARRIGAL: Yeah. I mean, yeah, we fill --  
11 we fill it where we need to --

12           MR. JANSEN: Yeah.

13           MR. HARRIGAL: -- so that it continues the  
14 design.

15           MR. JANSEN: And so, I might -- I might say  
16 could we fill it instead of with a star or with a  
17 circle, as you've historically done on the presidential  
18 dollars, fill it with a shield?

19           MR. HARRIGAL: I think the one challenge on  
20 this would be to get the detail to make it actually  
21 look like the symbol --

22           MR. JANSEN: Yeah. Yeah. I appreciate that.

1           MR. HARRIGAL:  -- at that size.  I mean,  
2  you're looking at like, you know, the old typewriters.  
3  You know, like one of the keys.  That's about the size  
4  of --

5           MR. JANSEN:  Yeah.

6           MR. HARRIGAL:  -- the entire emblem.

7           MR. JANSEN:  Yeah.

8           MR. HARRIGAL:  So I don't think you'd get the  
9  detail on the edge.

10          MR. JANSEN:  Okay.

11          MS. LANNIN:  But it could just be that shape,  
12  Ron.  It wouldn't have to be anything --

13          MR. JANSEN:  Yeah.  We're not looking for any  
14  internal detail, just --

15          MS. LANNIN:  Just a shield outline.

16          MR. JANSEN:  -- the shield shape.

17          MR. HARRIGAL:  I don't think you'd get the  
18  detail on the inner part of it.  You'd get the  
19  silhouette.

20          MS. LANNIN:  No.  Nothing.  It'd be blank.

21          MR. JANSEN:  No, no.  We're only looking for  
22  an outline.

1 MS. LANNIN: Just the outline of a shield.

2 MS. STEVENS-SOLLMAN: Like a badge.

3 MS. LANNIN: Like a badge, yeah.

4 MR. HARRIGAL: Yeah. I mean, that's fine,  
5 yeah. Just like -- just like a star or a badge or  
6 whatever.

7 MS. LANNIN: Exactly. Exactly.

8 MR. JANSEN: Yeah.

9 MR. HARRIGAL: Yeah, you could get that.

10 MR. URAM: The other thing would be, you know,  
11 that it all came about with the Franklin half dollar  
12 where we had to have an eagle --

13 MR. JANSEN: The eagle, yeah.

14 MR. URAM: -- on the half. And, you know,  
15 it's very well-defined. I mean, it's not that large  
16 either.

17 And it made it for that -- whether you want to  
18 run it through the whole series or something, I'm not  
19 so sure. But I think it's appropriate for this device.

20 MS. LANNIN: So okay, so for Dennis' idea,  
21 that in case we get to a state that wants to patent an  
22 idea or --

1 MR. TUCKER: Not patent.

2 MS. LANNIN: Well, I mean use for their --

3 MR. TUCKER: Or honor --

4 MS. LANNIN: Honor an idea. What would we  
5 use? If this is, in quotes, our "gimmick" for this  
6 series --

7 MR. TUCKER: Well, we mentioned the gear  
8 maybe. I mean, we've talked a lot about gears. But  
9 again, the more I think about that, again, that gets  
10 back to mechanics and machinery. And I think even that  
11 might be a bit limiting.

12 And also do we -- do we want to limit our  
13 artists by giving them more things that they need to  
14 incorporate into the design?

15 MS. STAFFORD: So just a comment on the gears,  
16 the CFA actually spoke to the gears and thought that  
17 because not all innovation was necessarily an invention  
18 or mechanical, that perhaps that was a bridge too far  
19 to represent innovation.

20 However, I hear this committee saying they see  
21 the note of progress and industry and innovation and --

22 MS. LANNIN: Multiple ideas.

1 MS. STAFFORD: -- and it being more  
2 representative. So simply what Dennis was referring to  
3 is when -- Mr. Scarinci, you were talking about privy  
4 mark and if the Patent Office has relief doesn't work  
5 because of its intricacy or it's too close to an actual  
6 invention that has been literally patented.

7 We just were having a conversation over here  
8 saying perhaps that gear symbol extends throughout as a  
9 privy mark solely representative of innovation,  
10 industry, progress and that moving forward symbol --  
11 symbolically rather than literally. So we just wanted  
12 to close that loop.

13 MS. LANNIN: So the privy mark wouldn't -- on  
14 this coin then we're saying that the reverse could  
15 include the patent symbol. But on future coins, our,  
16 quote, "privy mark" somewhere would be a small gear.

17 MR. SCARINCI: Well, I mean, let's see what we  
18 can do with this as a privy mark and see what it looks  
19 like.

20 MS. LANNIN: So you're saying make it smaller  
21 or make it that size?

22 MR. SCARINCI: Make it smaller. Make it

1 smaller.

2 MR. JANSEN: Oh --

3 MR. HARRIGAL: I mean, yeah, when you look at  
4 like what the Canadians have done with their Maple  
5 Leaf, they made it real small. It's recognizable as a  
6 maple leaf. It would be a graphical element like that.

7 But you would see the outline of the symbol  
8 and you'd see probably a silhouette of the image on it.  
9 But it would be recognizable and a tie-in through the  
10 whole series if you wanted us to do it.

11 You could make it probably about as small as  
12 the lettering across the bottom there and still make it  
13 recognizable.

14 MS. LANNIN: Okay.

15 MR. JANSEN: Well, and --

16 MR. SCARINCI: And, you know, I'm sitting here  
17 thinking about innovation in general and I'm trying to  
18 think of an innovation that is not patented. What is  
19 that? And if there's anything --

20 MR. JANSEN: Religious freedom.

21 MR. SCARINCI: And if there is an innovation  
22 that is not patented, then why are we emphasizing

1 patents here?

2 MR. HARRIGAL: Donald, that company wouldn't  
3 be in business anymore if they didn't patent it.

4 MR. SCARINCI: They have to patent it.

5 MR. HARRIGAL: What I'm saying is like if you  
6 have an innovation that's innovative and you don't  
7 patent it, you probably wouldn't be in business very  
8 long.

9 MR. SCARINCI: Right. Right.

10 MS. LANNIN: Even though there could be an  
11 idea. I'm guessing that the governors of the states  
12 are going to want a thing, a thing that's patented.

13 MR. JANSEN: I'm not sure that's necessarily  
14 possible. I'm not sure there are patents that are  
15 registered, for instance, in American Samoa.

16 MR. TUCKER: And why constrain them? Why?  
17 Why should we constrain our artists, anticipating what  
18 the governors of the states --

19 MR. JANSEN: Our --

20 MR. SCARINCI: Well, what's an innovation  
21 that's not patented?

22 MR. JANSEN: It could be a trade secret. It

1 could be a cultural standard.

2 MR. SCARINCI: Yeah, but --

3 MR. JANSEN: It could be all kinds of things.

4 MR. SCARINCI: -- then we're not going to put  
5 it on a coin.

6 MR. JANSEN: Why not?

7 MR. SCARINCI: You wouldn't put a trade secret  
8 on a coin.

9 MR. JANSEN: Well, I'll give you an example.

10 MS. LANNIN: says the lawyer.

11 MR. JANSEN: I'll give you an example. I kind  
12 of thought through this. When it comes to -- and not  
13 to single out, but when it comes to one of the Pacific  
14 territories, we might choose travel by the stars --

15 MS. LANNIN: Like a turtle.

16 MR. JANSEN: -- an innovation of their time.  
17 I daresay the patent system was around.

18 MS. SULLIVAN: One example I've been throwing  
19 out when I'm talking to governors' offices is just --  
20 to get them to think outside the box is, you know, jazz  
21 music, the Harlem Renaissance, all of these general  
22 ideas that are --

1 MR. JANSEN: Right.

2 MS. SULLIVAN: I mean, nobody's going to argue  
3 with me that jazz is not innovative. But it's not  
4 patented either.

5 MR. JANSEN: Perhaps I can advance this and  
6 defer the discussion so we can move on here. Are we  
7 not going to at some point in the future discuss the  
8 standard layouts of this series, much as the perimeter  
9 standards were established for the ATB quarters and so  
10 forth?

11 And in that discussion, perhaps we could put  
12 the thought out here, if the design carries a patent,  
13 the rim gets this or the perimeter -- the standard  
14 template gets this for those that want to collect by  
15 patent number.

16 MS. LANNIN: Oh, that's interesting.

17 MR. SCARINCI: But I'm sorry. If it's not --  
18 if we're going to do coins that are not patented, then  
19 why is Congress telling us the first coin has to be  
20 about the Patent Act?

21 MR. JANSEN: Because that's what they told us.

22 MR. SCARINCI: Isn't that -- wouldn't that be

1 their intention in this series, to -- innovations that  
2 are patented --

3 MR. JANSEN: No, I think you're thinking of  
4 innovation far too narrowly.

5 MR. SCARINCI: But then why are they telling  
6 us -- I guess I'm reading this like a lawyer. You  
7 know, why are they telling us that the first coin has  
8 to be about George Washington's signature with the  
9 Patent Act if --

10 MR. JANSEN: Are you questioning the wisdom of  
11 Congress?

12 MR. SCARINCI: No, no, no. I'm questioning  
13 their intent, the legislative intent, right?

14 Wouldn't the legislative intent be if they're  
15 mandating that the first -- if they're mandating the  
16 first coin has to be the Patent Act with George  
17 Washington's signature, then why are they doing that if  
18 every coin is not about a patented innovation?

19 MR. JANSEN: I don't know --

20 MR. SCARINCI: It doesn't make sense.

21 MR. JANSEN: -- that any patents have stemmed  
22 from Guam, the Virgin Islands, American Samoa, for that

1 matter, Puerto Rico --

2 MR. SCARINCI: I'm sure there have.

3 MR. JANSEN: -- or the Commonwealth of the  
4 North Marianas.

5 MR. SCARINCI: I'm sure there have.

6 Everybody's got patents. There's tons of patents. But  
7 I don't know. I mean, why would Congress do that? I  
8 mean, what's the intent of the legislation?

9 Is it to -- you know, jazz certainly is an  
10 innovation. But is it the type of innovation that  
11 Congress has in mind to be commemorated on this series,  
12 given their statement that this first coin has to be a  
13 patented --

14 MS. LANNIN: Yeah.

15 MR. JANSEN: It's such a --

16 MS. LANNIN: No.

17 MR. SCARINCI: Why not?

18 MR. JANSEN: It's such a clear idea, that if  
19 they intended that, I think it would have been in the  
20 text.

21 MR. SCARINCI: It's not in the text.

22 MR. JANSEN: And it's not in the text.

1           MR. TUCKER: Donald, why are we focusing on  
2 the patent --

3           MR. WEINMAN: The particular legislation -- to  
4 some extent, as the executive branch, we take the  
5 legislation as we receive it.

6           MR. SCARINCI: Right, and it doesn't --

7           MR. WEINMAN: And you're right. Sometimes,  
8 you're right, some pieces of legislation do in fact  
9 have a bunch of whereas provisions upfront where they  
10 do explain it. This one -- this particular piece of  
11 legislation does not.

12          MR. TUCKER: The first coin also features the  
13 signature of George Washington. So maybe that's what  
14 we should focus on. The important thing is not the  
15 patent aspect but the first aspect. He was our first  
16 president. You know, the father of the nation, et  
17 cetera.

18           So you know what I'm saying? Don't read too  
19 much into what's been legislated and constrain  
20 ourselves and restrict our artists in the future to  
21 just things that have been patented. I think that's  
22 too narrow, too narrow.

1           MR. SCARINCI: Yeah. Okay. Okay. If it  
2 doesn't say it, it doesn't say it. If Congress doesn't  
3 say it --

4           MR. TUCKER: Right.

5           MR. SCARINCI: Is that me?

6           MR. JANSEN: No, you're fine.

7           MR. SCARINCI: Oh, are we voting?

8           MS. STEVENS-SOLLMAN: I don't know. Are we  
9 voting?

10          MR. SCARINCI: No. I don't think we're  
11 voting.

12          MS. LANNIN: Any further discussion? Our  
13 minds are twirling. I think I like the privy mark idea  
14 and --

15          MR. TUCKER: Can I --

16          MS. LANNIN: Sure.

17          MR. TUCKER: I just have -- I'm sorry. One  
18 other thing, I would not limit it is actually -- I  
19 wouldn't want to see this program setting up a template  
20 where you have to have United States of America and the  
21 name of a state or territory in certain places. I like  
22 the fact that we've --

1 MR. SCARINCI: No template.

2 MR. TUCKER: -- got a lot of creativity,  
3 creative potential here. I would not want to see that  
4 constrained. And I think it will be nice to let our  
5 artists work their magic.

6 MS. WASTWEET: I agree.

7 MR. MORAN: Can I make one last comment, Mary?

8 MS. LANNIN: Sure.

9 MR. MORAN: I think we need to let the privy  
10 mark idea go here because it will take up space in the  
11 future designs and really doesn't bring enough to the  
12 table and just get on with it here.

13 I would say, and I think this would work, if  
14 you want a use for a privy mark, use it for the one  
15 ounce, 0.9995 that we stick all of our coins with that  
16 come out of here, the same with a half-ounce or a  
17 quarter ounce.

18 That's where it belongs. Put it there and do  
19 away with that inscription because it'll still work in  
20 the market. But here, I think we're unnecessarily  
21 trying to fuzz up the future. And we need to let it go  
22 as an idea that has a better application somewhere

1 else.

2 MR. SCARINCI: Okay.

3 MS. LANNIN: All right. Thank you very much.

4 MR. SCARINCI: It's Heidi's fault.

5 MS. LANNIN: It's Heidi's fault. Yeah.

6 Thanks, Heidi. All right. We are going to vote. And  
7 we are going to take a 10-minute recess.

8 MR. WEINMAN: And Heidi -- Heidi and Robert,  
9 please send me your tallies here.

10 MR. JANSEN: Thank you, ma'am.

11 (Whereupon, the foregoing went off the record  
12 at 2:18 p.m., and went back on the record at  
13 2:29 p.m.)

14 MS. LANNIN: All right. We are back from our  
15 short break, and I am going to ask Greg to read the  
16 totals for the obverse and reverse for the new series  
17 of American innovators. Greg?

18 MR. WEINMAN: We'll start with the obverse.  
19 Obverse one has 15 votes. Obverse two has two.  
20 Obverse three has zero. Obverse four has zero.  
21 Obverse five has one. Obverse six has two. Obverse  
22 seven has two.

1           Obverse eight has 18, which is the highest  
2 number. Obverse nine has one. Obverse 10 has one.  
3 Obverse 11 has one. And obverse 12 has 14. The two  
4 that received the required number of votes would be  
5 number eight, followed by number one.

6           For the reverse, reverse one has three.  
7 Reverse two has six. Reverse three has seven. Reverse  
8 four has 14. Reverse five has four. Reverse six has  
9 four. Reverse seven has seven. Reverse eight has 29.

10           MR. TUCKER: Wow.

11           MR. WEINMAN: Reverse nine has zero. Ten has  
12 zero. Eleven has zero. Twelve has zero. Thirteen has  
13 one. Fourteen, zero. So the reverses that -- was  
14 number eight.

15           MS. LANNIN: Okay. So any further discussion?

16           MR. MORAN: That was a good decision.

17           MS. STEVENS-SOLLMAN: I mean, no -- oh, do we  
18 --

19           MR. SCARINCI: If we -- if we do -- so obverse  
20 one carried. Obverse --

21           MR. WEINMAN: Obverse one received 15.

22           MR. SCARINCI: Obverse eight.

1           MR. WEINMAN: The requisite number, but your  
2 second choice.

3           MS. STEVENS-SOLLMAN: So do you mean to tell  
4 me --

5           MR. SCARINCI: So obverse eight is the one  
6 that won. So --

7           MR. MORAN: I don't like that one.

8           MR. WEINMAN: Obverse eight received your most  
9 votes.

10          MR. SCARINCI: What do people think about the  
11 placement of "In God We Trust" like --

12          MS. STEVENS-SOLLMAN: Yes. I did too. (Cross  
13 talk.) I voted for this. I voted for that.

14          MR. SCARINCI: -- kind of in the underarm of  
15 Liberty? You know, should it be smaller and lower or  
16 should it be more around the right rim somewhere?

17          MR. JANSEN: Right rim.

18          MR. SCARINCI: I mean, and smaller? I mean,  
19 it doesn't need to be that large and it certainly just  
20 doesn't seem like it looks right under the underarm of  
21 Liberty, no?

22          MS. STEVENS-SOLLMAN: I don't like this

1 underarm thing.

2 MR. SCARINCI: No.

3 MR. JANSEN: And -- and --

4 MS. LANNIN: What if --

5 MR. SCARINCI: We have to put it somewhere  
6 else or do something with it.

7 MS. LANNIN: What if \$1 slid down to let's say  
8 the 8 o'clock position, fairly center --

9 MR. JANSEN: And?

10 MS. LANNIN: And "In God We Trust" stacked  
11 exactly the way it is now is at the 2 o'clock position?  
12 So they'd just be diagonal.

13 MR. SCARINCI: Two o'clock. Oh, put it on the  
14 other side there?

15 MS. LANNIN: Yeah, the other side, for  
16 balance.

17 MR. SCARINCI: Could we make -- I mean, I kind  
18 of like the negative space. That's the only thing I --

19 MS. LANNIN: Oh, okay.

20 MR. SCARINCI: Honestly the only thing I like  
21 about this design is the negative space on it.

22 MS. WASTWEET: I agree.

1           MR. SCARINCI:  But if we -- but what if we put  
2  the "In God We Trust" smaller, down a little further  
3  and then put the dollar down a little further and then  
4  had more negative space everywhere else?

5           Like let's not take up the negative space.  
6  Let's use the negative space.

7           MR. JANSEN:  Could you even put the dollar on  
8  the edge?  I mean, I'm not a big edge person at all.

9           MR. MORAN:  The perimeter --

10          MR. JANSEN:  On the edge, yeah, so as in  
11 conforming with the perimeter.

12          MR. MORAN:  It's like --

13          MR. VIOLA:  With all the other information  
14 that's on there.

15          MR. MORAN:  -- because the dollar has to be on  
16 the obverse.  It's in the legislation.

17          MR. SCARINCI:  Oh, it's in the legislation.

18          MR. VIOLA:  Well --

19          MR. MORAN:  But my suggestion on this would be  
20 to obviously shrink the "In God We Trust".  We need to  
21 keep Liberty's vision clear.  And I would probably put  
22 the dollar and the symbol behind her.

1 MS. STEVENS-SOLLMAN: No, if she --

2 MR. TUCKER: I agree with that, Mike.

3 MS. STEVENS-SOLLMAN: If you have the dollar

4 which she's looking at, do we want her looking at the

5 dollar?

6 MR. SCARINCI: I --

7 MS. LANNIN: Maybe move the dollar up a little

8 bit and shrinking "In God We Trust" can be lower.

9 MR. SCARINCI: Wait. Wait. Mike had -- Mie

10 has it. He's close.

11 MS. STEVENS-SOLLMAN: He's close.

12 MR. MORAN: That's something for Donald to say

13 that.

14 MR. SCARINCI: "In God We Trust" goes down,

15 right?

16 MS. LANNIN: Let the record show that Donald

17 has left his seat and is pointing at things.

18 FEMALE: Is the microphone going to --

19 MR. SCARINCI: "In God We Trust" can be

20 shrunken and put down here and how about the dollar

21 goes over here?

22 MS. LANNIN: Yes.

1 MR. VIOLA: That's it.

2 MR. MORAN: Exactly.

3 MR. VIOLA: That's it.

4 MR. WEINMAN: Yeah, but Donald -- Donald, use  
5 a microphone.

6 MR. SCARINCI: Right. This way -- this way --

7 MR. WEINMAN: -- so that she can hear you.

8 MS. STEVENS-SOLLMAN: No one can hear you.

9 MR. SCARINCI: How?

10 MR. JANSEN: Go ahead. Give him a dry maker  
11 and write on the screen, Donald.

12 MR. SCARINCI: Because then, then what we have  
13 is, you know, we've got the one asset of this coin, the  
14 one asset of this coin is the negative space.

15 So take this, put it here. Take this, make it  
16 small, put it here to balance it. And then, keep this  
17 beautiful negative space on top.

18 MR. JANSEN: With the enlightenment of the  
19 torch the feature.

20 MR. SCARINCI: Correct.

21 MS. LANNIN: So would you like to a motion,  
22 Donald?

1 MR. SCARINCI: Yeah. I'll make that motion.

2 MR. MORAN: I'll second it.

3 MS. LANNIN: Okay. All in favor of Donald's  
4 motion, say aye.

5 (Chorus of ayes.)

6 MS. LANNIN: All opposed? Motion carries.  
7 I'm going to say 10 to zero.

8 MR. JANSEN: Good job.

9 MR. SCARINCI: Good.

10 MS. LANNIN: Thank you, Donald. Good job.

11 MR. SCARINCI: No. No, it was Mike's idea. I  
12 just articulated it.

13 MS. LANNIN: Thank you, Michael.

14 MS. STAFFORD: Any comment on the reverse?

15 MS. LANNIN: Any other comments that we need  
16 to talk about for the reverse?

17 MR. WEINMAN: Ready for a motion.

18 MR. MORAN: Wait a minute. I've got a  
19 question.

20 MS. LANNIN: Sure.

21 MR. MORAN: We go to that reverse, do we have  
22 to have that shield around the Patent Office symbol?

1 MS. LANNIN: Yes.

2 MS. STEVENS-SOLLMAN: Yes.

3 MR. TUCKER: Yes.

4 MR. JANSEN: The shield is the patent office  
5 symbol.

6 MR. TUCKER: That's what it is. Yeah, that's  
7 what it is.

8 MR. MORAN: All right. Then I have no more  
9 comments.

10 MR. TUCKER: Otherwise, it really would be a  
11 privy mark.

12 MS. LANNIN: All right.

13 MS. STEVENS-SOLLMAN: Okay.

14 MR. SCARINCI: Now, for the next quarter,  
15 privy marks.

16 MR. JANSEN: I have one question before we  
17 adjourn, Mary. Are we going to as a committee address,  
18 even if it's a discussion of no standards, are we going  
19 to address at any point in a future meeting a standard  
20 template issue for the next 14 years of these  
21 innovation dollars?

22 MS. LANNIN: I would like to think that we

1 would. It's a good question.

2 MS. STAFFORD: Yes, we are. Yes. We actually  
3 discussed that in our administrative meeting this  
4 morning.

5 MR. JANSEN: I thought I heard that.

6 MS. STAFFORD: Yes.

7 MR. JANSEN: I just wanted to hear it.

8 MS. STAFFORD: And I think given the  
9 discussion here today about potential devices to  
10 connect the 14 other years of the program, we should  
11 have that at either our next meeting or the November  
12 meeting, yes.

13 MR. MORAN: Since I feel we have maybe five  
14 minutes here, on the \$100 gold coin and on the silver  
15 medal, have we ever thought of doing a privy mark for  
16 those weights and fineness?

17 And I would just say that for a one ounce, a  
18 shield with a letter one about it. A half-ounce would  
19 be a shield and a two. And the shield represents the  
20 0.999 and it gets rid of that damned inscription, which  
21 is ugly.

22 MR. SCARINCI: Mike, I think -- oops, Mike, I

1 think the privy mark might be the way to go with this  
2 series. It gives it something special.

3           And if in fact the secretary agrees with us  
4 that we use the gears, then the gears could be the  
5 privy mark, right, as our theme. And somewhere in each  
6 design, we use the gears as a privy mark. It makes  
7 this series special.

8           And if I recall correctly, and I don't know if  
9 you're still on the phone, Bob, but historically,  
10 right, the privy mark was a symbol of something special  
11 about a coin. It was struck for a king, you know, it  
12 was -- historically.

13           So this series is really not going to  
14 circulate. It's got -- you know, it's really being  
15 designed, you know, as a collector series really.  
16 We've never done that before.

17           It's the first time we're doing that. So a  
18 privy mark is perfectly appropriate historically. It  
19 would make sense.

20           MR. MORAN: Well, I agree with that on this  
21 because that's one of the big criticisms from the  
22 collector community is that the date is on the rim.

1 And when you get it certified, it's gone.

2 MR. SCARINCI: It's gone.

3 MR. MORAN: Yeah, and that's probably one way  
4 we can finesse that and satisfy the collectors for  
5 putting a privy mark in each year --

6 MR. SCARINCI: Yeah.

7 MR. MORAN: -- that they can recognize. It  
8 doesn't have to be big at all. It shouldn't be big.

9 MR. WEINMAN: Interesting thought.

10 MR. SCARINCI: Interesting thought. Makes it  
11 --

12 MR. MORAN: We could even put that one on the  
13 obverse. Doesn't have to be on the reverse.

14 MS. LANNIN: Before you all disappear, I need  
15 a vote. Our next meeting is October 16th. So if we  
16 have no further business, would someone make a motion  
17 to adjourn?

18 MR. VIOLA: I make the motion.

19 MS. LANNIN: All right, Herman. Anybody  
20 second?

21 MS. STEVENS-SOLLMAN: I'll second.

22 MS. LANNIN: Jeanne. All in favor?

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(Chorus of ayes.)

MS. LANNIN: See you in October.

(Whereupon, at 2:38 p.m., the meeting was  
concluded.)

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Notary Public in and for the  
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October 14, 2018

DATE

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Benjamin Graham